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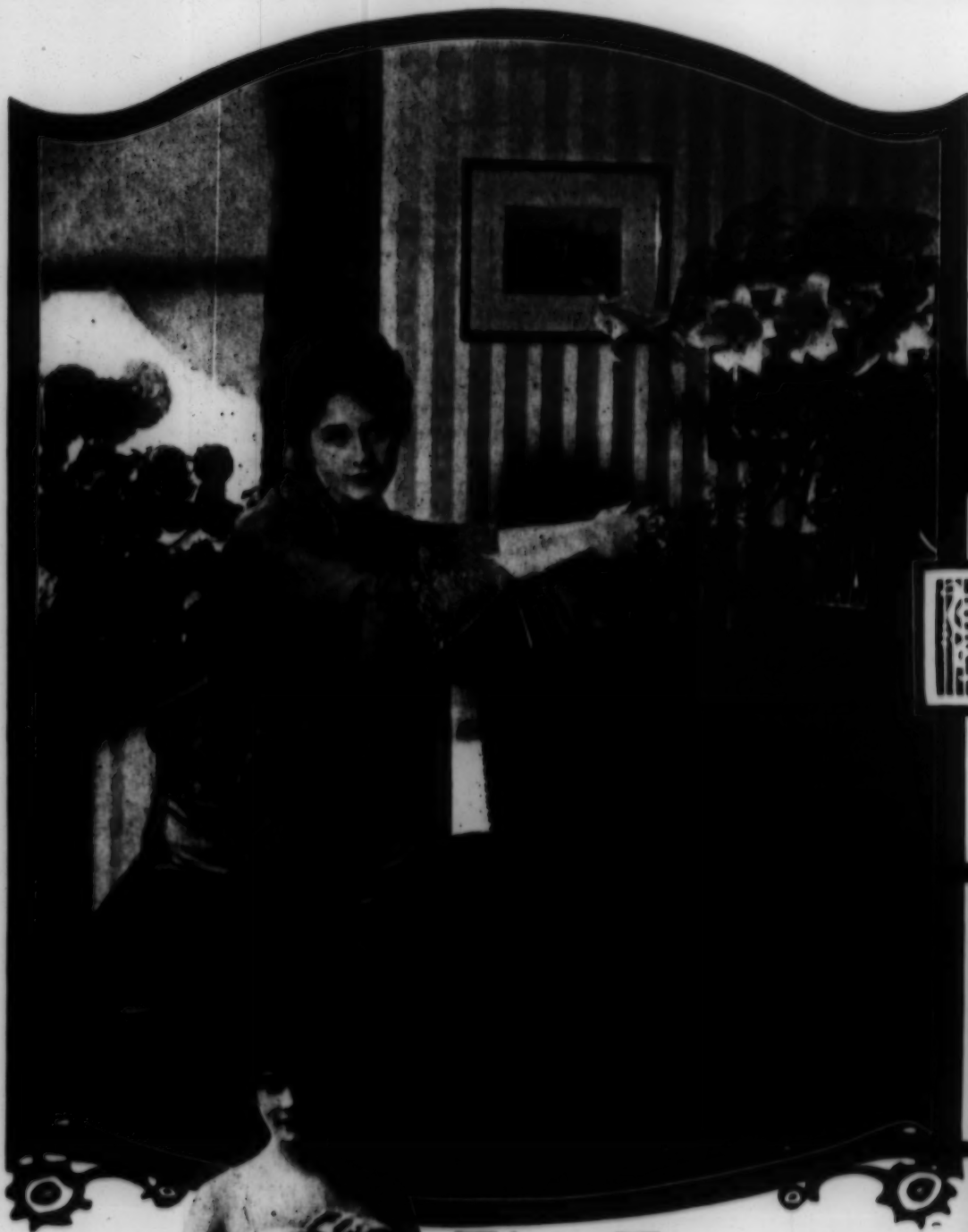
JULY 28, 1917

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DRAMATIC MIRROR



VOLUME LXXVII

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EXHIBITORS' LEAGUE SPLITS OVER RE-ELECTION OF PRESIDENT LEE A. OCHS

Chief Executive Is Returned to Office at Heavy Expense to National Organization—Bolters Form New Association—William A. Brady Tries in Vain to Hold Motion Picture Men Together

BY LYNDE DENIG

CHICAGO (Special)—With nearly 200 delegates in attendance, the seventh annual convention of the Motion Picture Exhibitors' League of America, which opened at the Coliseum, Monday afternoon, July 16, gave promise of being a constructive and deliberative body.

The convention closed after the League had suffered the most serious split in its history—a split that resulted in the formation of the American Exhibitors' Association, whose membership includes representatives from approximately half the states in the Union.

The break came on Wednesday over the candidacy of Lee A. Ochs, whose withdrawal was requested by the dissatisfied faction, in view of the action of Mr. Ochs' opponents in dropping all of their candidates and consenting to unite on some man to be selected from the floor of the convention. Mr. Ochs refused to withdraw and was elected on Wednesday night, the clock having been set back three hours in order to bring the election within the requirements of the by-laws, stipulating that the president must be chosen on the third day of the convention.

Ballots Are Cast

Thirty-five men left the convention hall before the ballots electing Mr. Ochs were cast as follows: Illinois, 25; Iowa, 6; Idaho, 6; Kansas, 6; Mississippi, 6; Maine, 6; Maryland, 6; Minnesota, 18; Missouri, 7; Massachusetts, 9; North Dakota, 6; Nebraska, 7; New York, 14; New Hampshire, 6; New Jersey, 8; Ohio, 7; Pennsylvania, 9; Vermont, 6; Washington, 8; California, 6; and Florida, 6.

The bolters having adjourned to the Morrison Hotel for the formation of a new association, other officers were elected without opposition. They are first vice-president, Joseph Hopp, Illinois; second vice-president, William Isenberg, Mississippi; third vice-president, H. M. Thomas, Omaha; fourth vice-president, Edward J. Fisher, State of Washington; corresponding secretary, William Brandt, Brooklyn; financial secretary, William J. Sweeney, Chicago and treasurer, E. H. Horstmann, Massachusetts.

Later in the week Mr. Ochs named the following executive committee: Alfred Hamburger, Illinois; C. E. Glammann, Kansas; N. C. Rice, Iowa; F. E. Eager, Nebraska; Eugene M. Clarke, Mississippi; Louis F. Blumenthal, New Jersey; Louis L. Levine, New York; A. S. Black, Maine; Dan Chamberlain, North Dakota; Thomas Furniss, Minnesota.

Fight Comes to an Issue

Although the issue between the Ochs faction and its opponents, championed by Judge Tugwell, Fred J. Herrington, Charles Pettijohn, Sam Trigger, Frank J. Rembusch, Jake Wells and others, had been growing more pronounced with each hour of the convention, the fight did not reach a climax until Wednesday when the bolting delegates left the convention hall and met in the Morrison hotel to decide upon a course of action.

The first move of the dissatisfied exhibitors was to send a committee to the Princess Theater where members of the National Association of the Motion Picture Industry were in session. They declared that they were anxious to remain in the League and believed that the convention could unite on some candidate if the name of Ochs were eliminated.

William A. Brady, president of the National Association, spent the remainder of the day in working to prevent a split among the exhibitors and with this purpose in mind, representatives of the N. A. M. P. I. accepted an invitation to address the Wednesday afternoon session in the Coliseum:

Joint Arbitration Committee

Meanwhile a joint committee of ten

had been appointed by the warring factions to work for a reconciliation. The report returned later in the day and unanimously accepted, reads as follows:

"We, your joint committee on arbitration, beg leave to submit the following report and recommendations: First—That the best interests of the motion picture industry will be served by one national organization composed of exhibitors of the United States.

"Second—We are of the opinion that the differences between the delegates can be adjusted fairly and amicably to the satisfaction of all factions by proper discussion in a generally convened assembly.

"Third—That in the deliberations of the convention the fullest privileges shall be granted to all persons in the discussion of all matters under consideration, and that the same rights be accorded to the consideration of a minority report of a committee as is accorded to the report of the majority.

"Fourth—We recommend that all of the present known candidates for election to any office in this organization retire as candidates for the respective offices, and that the convention proceed to the election of officers with a

view of securing the greatest amount of harmony and efficiency possible.

"Fifth—We recommend that all delegates attend the meeting at the Coliseum at 7:30 P. M. this evening, at this time and place the delegates by regular parliamentary proceedings adjust all differences.

"Any grievances coming on the floor should be referred to a joint committee of men to act as an arbitration committee."

A Notable Gathering

Never in the history of motion picture conventions have so many prominent film



LEE A. OCHS,
President of Exhibitors' League.

LEE OCHS SPEAKS FROM THE HEART

Sentiments expressed by the President of the Motion Picture Exhibitors' League in his speech of acceptance.

This is nothing new. This is a joke—this bolting. They mean nothing to our League at all. It is a cinch. I will tell you what I am going to do. Am I going to accept it? I would like to see anybody stop me.

I will give these States that have bolted sixty days to come back into the League. If they don't I will bet a thousand dollars that I will have more exhibitors in those States in my league than they ever had.

They are not playing with a baby that cannot go out and trim anyone in getting members for their league.

This has been the dirtiest, rottenest fight of the exhibitors and the *Motion Picture News*, who has paid their candidates.

Just give me a little time. If I don't trim that bunch, I am through.

I am and always have been with Oklahoma, and I always will be as long as you are good boys. Well, listen: I just wish I was acting already. When it comes to exhibitors' propositions, I think I know those babies well.

And don't forget, I predict this. Before the year is over I'm going to pull something else for you, and, believe me, it is something good. And when I pull it, those babies that bolted will get theirs.

I want to make a statement that next year I will not be a candidate for president.

I am going to come to the next convention wherever it is going to be, and if I don't give you the biggest convention that you ever thought of you can dump me in the Charles River and say "fare thee well."

men assembled under one roof as were in the Coliseum on Wednesday afternoon.

Mr. Ochs first presented Mr. Brady, who made an impassioned plea for unity in the face of the great opportunity confronting the industry, whose assistance had been requested by the government.

After appealing to patriotic duty and to ordinary business sense, Mr. Brady said, "I demand that you get together. Make the industry represent 100 per cent and you won't be dragged into all this costly legislation. You exhibitors are living in General Film days, you are talking, about yesterday, not to-morrow. Organize, settle your differences. Some day I hope we may all have a great convention. The only compliment you can pay me now is to put the motion picture

(Continued on page 4)

BOLTING EXHIBITORS FORM NEW ORGANIZATION OF PICTURE SHOWMEN

Representation of 27 States Is Claimed for American Exhibitors' Association—Jake Wells Heads List of Temporary Officers—Pettijohn General Manager at \$10,000 Salary

CHICAGO (Special).—Claiming that the Motion Picture Exhibitors' League of America has ceased to be a representative business organization and that there is need for a united body free from politics and conducted in a democratic, business-like manner, exhibitors who own or control nearly 2,000 theaters walked out of the Coliseum hall during the League convention, and on Wednesday, July 18, formed the American Exhibitors' Association. Jake Wells, of Virginia, who owns a chain of theaters in the South, is president, and Charles Pettijohn, of Indiana, is general manager at a salary of \$10,000 a year. At the present time it is claimed that twenty-seven States are represented.

The new association was formed after repeated efforts had been made to effect a compromise, whereby the League might remain intact. Most of the A. E. A. members are also members of the League, and there is nothing in the constitution or by-laws to necessitate their resignation.

Preparatory Committee Chosen

The Preparatory Committee selected on Wednesday to formulate a plan of operation comprised Ray Andrews, Muncie, Ind.; Harry Crandall, Washington, D. C.; J. N. Mosher, Buffalo, N. Y.; Guy Wonders, Baltimore, Md.; Jake Wells, Washington; Percy Wells, Wilmington, N. C.; S. A. Moran, Ann Arbor, Mich.

At a largely attended meeting in the Morrison Hotel Thursday afternoon, the committee presented resolutions calling for a division of the country into zones instead of States. Frank J. Rembusch was particularly strong in opposition to this plan, which was dropped in favor of the State organization arrangement, modified, however, to give cities of a million population or more their own charters, separate from those of the State, the idea being that the problems of the large city exhibitor are distinct.

Resolutions Adopted

The following resolutions were adopted:

"It has been unanimously decided by your committee that the national or governing body of the American Exhibitors' Association shall be a board of directors, consisting of a director from every State, and from each city of more than 1,000,000 population.

"We further recommend the national or governing body of the following officers: President, vice-president and treasurer, and a board of directors consisting of one director from each charter, who shall be elected from the membership comprising each respective district. All officers shall be elected annually by the board of directors elected to represent the above-mentioned charters. The office of general manager and secretary shall be a salaried office, and the amount of salary shall be determined by a majority vote of the directors.

"We further recommend at this convention that the directors comprising the temporary organization, which will form a permanent organization for the first year, to incorporate in their constitution and by-laws the following articles:

"(1) That membership in this association shall be limited to owners of moving picture theaters or their accredited representatives.

"(2) That the dues of the members of this association shall be one dollar per month per house, half of the amount to go toward the support of a national body and half to the support of the charter members.

"(3) That it shall be the duty of the general manager to select and hire an organizer, who shall be subject to his direction, and in addition to the general manager's salary the national or governing body of this association shall furnish him with all necessary expenses incurred in the proper conduct of his office, and he shall be given all discretionary power in the selection of the amount of help required for the efficient conduct of his office.

"We further recommend, subject to the approval of this convention, the following temporary officers to perfect and

establish the American Exhibitors' Association:

"President, Jake Wells, Richmond, Va.; vice-president, Guy Wonders, Baltimore, Md.; treasurer, William Fait, Jr., Utica, N. Y.; general manager, Charles Pettijohn, Indianapolis, Ind. T. V. Lee, of Wisconsin, was recommended as national organizer."

State Representatives

Representatives thus far named by the States include: California, Attorney O'Donnell, Los Angeles; District of Columbia, Harry Crandall; Chicago City, A. J. Krug; Indiana, Frank A. Rembusch; Kansas, W. H. Willey; Kentucky, Louis Dittman; Louisiana, N. Thatcher; Maryland, Guy Wonders; Massachusetts, Harry L. Kincaid; Michigan, S. A. Moran, Ann Arbor; Detroit, Peter Jeup; Minnesota, Al. Steffes; New York City, Sam Trigger; New York State, I. M. Mosher, Buffalo; Ohio, Sam Bullock, Cleveland; Oklahoma, A. B. Herrington, Pittsburgh; South Carolina, George C. Warner; Texas, Charles E. McElravy; Virginia, Harry Bernstein; Wisconsin, J. E. Sherwood.

A committee was appointed to draft a constitution and by-laws, and Detroit was selected for the first convention, the date of which will be determined upon later.

Other States Come In

The day after the formation of the association word was received that Mississippi and Florida were ready to join, and the organizers have reason to expect a united body from Wisconsin. General Manager Pettijohn probably will establish permanent headquarters in New York.

The avowed policy of the association is to maintain a strict independence, accepting no support from outside sources, to do away with expositions, and to make the organization solely a body of exhibitors who meet for action on questions of moment to their business.

The association will be incorporated in Indiana. L. D.



(C) Ira L. Hill.
CYNTHIA PEROT AND JOHN MURRAY ANDERSON
At the Palais Royal.

instructed to appoint an audit committee.

The resolution introduced by William Isenberg pledging the support of the exhibitors to the government was unanimously accepted.

The convention went on record as being strongly opposed to the daylight savings bills now pending in Washington.

In the matter of the advance deposit system the exhibitors took steps toward its abolition by instructing the national secretary to request all manufacturers and exchanges to demand no deposits and that all moneys be returned to exhibitors not later than Sept. 1. An answer was requested to the committee within ten days of receipt, any refusals to answer to be reported in the trade press.

Grant W. Anson, Chairman of the Legislative Committee of New York, introduced a resolution providing for the creation of a committee to be known as the National Legislative and Judiciary Committee of the League, composed of a chairman and vice-chairman elected by the delegates, the remaining members to be appointed, one by each state president for his respective state. The resolution further called for the location of the office in New York.

A resolution introduced by Albert S. Black of Maine deploring the high salaries paid stars and asking for a conference with the National Association for the purpose of effecting a remedy was accepted.

W. W. Watts of Springfield, Ill., offered a resolution providing for the adoption of a stereopticon slide reading "This theater is a member of the Motion Picture Exhibitors' League of America," also providing that the same words appear on the ticket window. Resolution adopted.

Speaking for the music box committee Mr. Goldsmith of New York reported that if the tax suggested by the composers' association should be put in effect it would cost motion picture theater owners between one and two million dollars. The convention went on record as determining to fight this tax.

EXHIBITORS' LEAGUE SPLITS OVER RE-ELECTION OF LEE A. OCHS

(Continued from page 3)

Speakers from Washington

business into one concrete unit that can't be licked."

Mr. Brady returned to the convention hall at 1:30 o'clock Thursday morning, after the break had come, and made a final appeal for the preservation of the organization before it was too late.

Irwin Presents Checks

Following Mr. Brady's afternoon address, Walter W. Irwin was introduced by Mr. Ochs. Mr. Irwin was loudly applauded, when, on behalf of the Vitagraph company, he presented the League with a check for \$1,000. Other speakers were: Adolph Zukor, C. R. Selye, J. Robert Rubin, William L. Sherrill, Marcus Loew, Samuel Goldfish, Joe Brandt and J. H. Hallberg. Included in the attendance were J. A. Berst, Jules Boulattour, Watterson R. Rothacker, H. H. Bruenner, Richard A. Rowland, Arthur James, Will Smith and Tom North.

Shortly after the regular business of the convention was resumed, F. E. Eager of Nebraska returned with a report of the grievance committee and Mr. Ochs called an executive session, excluding the press.

Mr. Brady received an ovation when he appeared at the evening meeting, open to speakers who had come to Chicago to address the motion picture men. He introduced, in turn, Rev. Dr. Christian F. Reisner of Grace Church, New York, who represented some three million Sunday-school children; William McCormack Blair, director of the four-minute men; Frederick C. Woodward, representing Food Commissioner Hoover; Evan Evans and J. J. O'Connor, both of the Red Cross.

When these speakers had presented their cases, Mr. Brady made one more effort to bring about harmony, asking the exhibitors to be good fellows and get together for the sake of their industry and their country.

Less than an hour after these moves for peace, a spirited altercation on the convention floor over the expulsion of four Illinois men, who had been expelled from their local, nearly resulted in a fight. Finally, the unwelcome exhibitors obeyed the order of the sergeant-at-arms and left the room.

Ochs Is Elected

Louis L. Levine of New York, nominated Lee A. Ochs for the presidency. New Jersey seconded the nomination and an eloquent speech favoring Mr. Ochs was made by Mr. Eager of Nebraska.

When the ballots were about to be cast Jake Wells of Virginia asked Mr. Ochs if he would accept the nomination in view of the report of the grievance committee. He replied that he would and the protesting delegates left the hall.

Having been duly elected Mr. Ochs delivered a most emphatic acceptance speech in which he promised that the bolters would get theirs, boasted of his ability as an organizer and ridiculed all trade papers except the one he owns.

Charles Pettijohn made a spirited reply before leaving to join his associates at the Morrison hotel. At the closing session Boston was chosen for next year's gathering.

Business of the Convention

In accordance with a resolution offered by Wisconsin, the president was

MAY HIRE NON-UNION MUSICIANS

Theatrical Managers Refuse Demands for Higher Wages—Will Attempt to Reach Agreement

Theatrical managers, it is said, will dispense with union musicians altogether, as E. F. Albee, of the Keith Vaudeville Circuit, already has decided to do, in case the Musical Mutual Protective Union declines to withdraw its demands for a new wage scale. Later, a compromise was made, it is said.

At a series of meetings held last month the musicians decided to demand a new scale of wages, to become operative on Aug. 1. The prevailing weekly wages and the wages asked for under the new scale for the various kinds of work follow: Dramatic attractions, \$24, \$28; musical comedy, \$30, \$35; big time vaudeville, \$33.50, \$40; first-class picture houses, \$38.50, \$42; picture houses

charging \$1 or more admission, \$42, \$45.

Heretofore the musicians have had the backing of the other theatrical unions, and have gradually raised the wage scale, in spite of the protests of the managers. A conference of managers and musicians will be held in the rooms of the United Managers' Association to see if some agreement cannot be reached.

The musicians have chosen a strategic time for their demands, since more musical plays than usual have been planned for production the coming season, many managers believing that our entry into the war will make light entertainment popular.

COREY AND FISKE PLANS

Manager to Co-operate in Production of Lavedan Drama, "Servir"

Following the dissolution of partnership between Madison Corey and Joseph Riter, Mr. Corey has established offices with Harrison Grey Fiske, at 19 West Forty-fourth street. It now develops that Messrs. Corey and Fiske will produce jointly one play in the Fall, while both have independent enterprises in preparation.

Together, they have acquired the rights to Henri Lavedan's play, "Servir," which has been a tremendous success in Paris. The play, which is in two acts, is said to have an intense domestic interest and an absorbing phase of the question of patriotism and pacifism. It will be produced in the Fall. As a curtain-raiser to "Servir" Messrs. Corey and Fiske will use Lord Dunsany's "A Night at an Inn."

REHEARSING "FRIEND MARTHA"

Rehearsals for Edgar MacGregor's production of Edward Peple's new comedy, "Friend Mataha," begun at the Booth Theater last week. The play opens at Stamford, Aug. 2, and will have its initial Broadway performance on Aug. 6 at the Booth. In the cast are Edmund Breese, Oza Waldrop, R. Leigh Denny, Lizzie Hudson Collier, Charles A. Stevenson, Helen Lowell, Sydney Greenstreet, Florence Edney, John L. Shine, and Wallace Erskine.



Moffet, Photo.

JOSEPH SANTLEY.

Who opens his starring tour under the management of Comstock and Elliott at the La Salle, Chicago, in "Oh, Boy."

NEW SHUBERT HOUSE

New Playhouse to Be Erected at Broadway and Forty-ninth Street

Still another theater is to be erected in the Long Acre section. The Shubert theatrical interests have acquired a site on the southwest corner of Broadway and Forty-seventh street under a long term lease and plans for the playhouse are ready for filing by H. J. Knapp, the architect. The structure will accommodate 900 persons and will be built at an estimated cost of \$200,000. The immediate corner is occupied with an old piano factory improved into an office building and the balance of the property holds buildings on Forty-seventh street. Demolition of the present incumbrances will start immediately.

THEATERS CHANGE PLANS

The openings of two New York theaters have been affected by suddenly changed plans. Contrary to traditions, the Empire will open its season with a musical attraction, "Rambler Rose." Throughout the entire history of the house until last Fall, when "Sybil" was presented there briefly, the Empire was never occupied by a musical comedy. "Rambler Rose" will be presented about Sept. 1.

It is reported that Charles Dillingham has shifted his plans regarding the initial attraction for the Globe. The original intention was to inaugurate the season at that house with "General Post," but it is understood that Fred Stone in his new musical play will become the first tenant. In the event of the change, "General Post" will be booked into another New York house.

FIRST MOROSCO PLAY

Before the first of September "Lombardi, Ltd.," will open the season for the Morosco Theater, according to the plans of Oliver Morosco, who produced it. It is reported that Leo Carillo will be featured when the play reaches New York, he being credited, together with Grace Valentine, with a good share of the success of its present run in Los Angeles.

NEW TALMADGE STAR

Constance Talmadge will make her debut as a moving picture star in her own right in "The Lesson" at the Broadway Theater, following the run of "The Lone Wolf." Her first picture since she joined the Lewis J. Selznick forces has been completed and is now waiting for "The Lone Wolf" run to end. "The Lesson" is an adaptation by Charles Giblyn of Virginia Terhune Van De Water's story.

ARBUCKLE IN SHAW PLAY

William Faversham has engaged Maclyn Arbuckle for the role of Tarleton in George Bernard Shaw's "Misalliance," which will be produced by Mr. Faversham in the Autumn. The character is entirely different to any which Mr. Arbuckle has heretofore played.

DEVEREUX PLAYERS COMING

This year the annual Summer tour of the Clifford Devereux Players again includes an engagement at Columbia University, New York, which will be filled the first week in August. They will present a repertory of five plays consisting of "Everyman," Ibsen's "The League of Youth," "Much Ado About Nothing," "The Learned Ladies" and "The School for Scandal."

SELWYN SEASON TO OPEN

Selwyn and Company will open their season of 1917-18 at Asbury Park on July 30 with a production of "Day-break," a new play by Jane Cowl and Jane Murfin, co-authors of "Lilac Time."



Hirckland.

EILEEN WILSON.

Engaged for Boston Company of "Oh, Boy."

HEARD ON THE RIALTO

TRIOLETS

(Or the Glad Song of a Critic)

No plays in July
A peculiar season!
I can't bring a sigh;
No plays in July.
And Shubert is shy
Just what is the reason?
No plays in July
A peculiar season!

First first-nighter: "Judging from reports Guy Bolton and P. G. Wodehouse are writing all our musical plays."

Second first-nighter: "What is more, they're getting them all accepted."

Third first-nighter: "What is most, they're getting them all produced."

In order undoubtedly to vary the summer monotony of forthcoming play announcements, the Shuberts, with characteristic nonchalance, acquired last week another parcel of real estate on which they will erect a new theater. A total of six new playhouses will confront the theatergoer next season, bringing New York's list of theaters to a number closely approaching that of the patriotic finales promised next year in our musical productions.

There is a persistent rumor that Belasco is planning to produce a war play during the coming season. At any rate there is a deep trench in front of his theater in West Forty-fourth Street which, it is said, is to serve the purpose of creating the proper atmosphere for the attraction inside.

The Little Theater movement made no advance last week in its invasion of the American stage. While one Little Theater is to be opened in San Francisco in September with a company of professional players, headed by Arthur Maitland, the Philadelphia Little Theater fell into the sheriff's hands, and the property of the playhouse is to be sold on July 30 to satisfy indebtedness.

The spectacle of a group of soldiers marching along Broadway last week singing a war number written with characteristic Forty-fifth Street banality and cheapness inspired a Rialto wag to remark that he "didn't raise his soldier boy to be a song plugger."

In announcing the engagement of "Buster" Collier for motion pictures a press representative referred to him as the "illustrious son of William Collier, the tragedienne."

Mr. Collier will tell you that the only tragedy in which he has ever been concerned was his inability to attend the World Series baseball games last October, owing to his success in "Nothing but the Truth."

New York's theatrical population has largely moved to Atlantic City this month, where it is engaged in inspecting the "try-outs" of new plays destined for Broadway. A. H. Woods is particularly active, having presented at the seaside resort last week "Mary's Ankle," a new farce scheduled for the new Bijou; "Parlor, Bedroom and Bath" and "The Target," a drama by Samuel Shipman.

Glancing hurriedly at the London theatrical advertisements we find that "A Little Bit of Fluff" has passed its 800th performance at the Criterion (New York gave it refuge for one week); that Doris Keane is in her second year in "Romance" at the Lyric; that the name of Gaby Deslys is printed in larger type than that of Harry Pilcer, and that "Ghosts" is announced as "Ibsen's Great Forbidden Play."

ESTABLISHED JANUARY 4, 1879



DRAMATIC MIRROR



OF THE STAGE AND MOTION PICTURES

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LYNDE DENIG, Editor

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

GOOD LUCK, MEN OF THE A. E. A.

ATENDENCY to belittle any new organization of exhibitors because previous combinations have failed is ill advised.

There has been almost constant dissension in the national League because instead of being a constructive business body it became the tool of first one then another group of politicians. Thus far it has been of slight service to the great fraternity of American exhibitors, many of whom have held aloof from membership.

This year brought a crisis and its outcome is a matter for congratulation not regret.

As photoplays have spread from small to large theaters, the personnel of the exhibitors' body has come to include men of broad business experience and varied interests.

Some of these men went to Chicago to attend a business convention but they did not find it. They waited two days for the Coliseum gathering to become a convention in any true sense of the word and then they walked out.

Men such as Jake Wells, who owns a chain of theaters in the South, recognized the hopelessness of attempting to deal with the dominant faction of the League, yet realized the advantages of an exhibitors' organization.

Mr. Wells and others, representing in all some 2,000 theaters, talked the matter over at a conference in the Morrison Hotel and the upshot of this conference is the American Exhibitors' Association, an organization backed by many of the biggest picture showmen in the country.

The fundamentals on which the new association is founded are simple—business first, last and all the time, a self-supporting independence, no contributions from producers, no expositions, no graft, no political trickery.

Good luck to an earnest body of men. May they live long and prosper.

BREAKING UP AN ORGANIZATION

NOMINALLY, the Motion Picture Exhibitors' League of America is a mutual welfare business organization; actually as revealed in the seventh annual convention, assembled in Chicago last week, it is a training school for politicians. For every minute spent in discussing matters of moment to the trade, hours were devoted to wrangling over Lee A. Ochs. He was the only real question considered at the convention.

The Motion Picture League of America is in grave danger of becoming a one man organization, and no organization dominated by a single individual, or a group of his admirers can hope to be truly representative or serviceable.

This was proven at the convention which recently terminated in a disrupted League. Whatever the efficiency of Mr. Ochs's work as an organizer during the past year, the fact remains that he was unable to hold his organization together. He made himself the issue and won a hollow victory.

At the present time there would be no American Exhibitors' Association if Mr. Ochs had answered "no" instead of "yes" to the question of Jake Wells, "Will you accept this nomination in view of all that has passed?"

Dissatisfied factions had withdrawn their candidates; they were ready to remain in the League if Mr. Ochs would step out of office.

Mr. Ochs had no intention of stepping out of office. He preferred

to stand on the platform and watch the delegates from a number of large states leave the room. The issue had become personal and he carried it through on a personal basis to the last.

We say, advisedly, to the last. For Mr. Ochs's speech of acceptance, when many empty chairs remained in memory of the bolters, was a sincerely personal utterance. As a presiding officer, the chief executive had maintained a commendable composure under strain. As a candidate elected to office and surrounded by his friends, he dropped the mantle of dignity and justified the pugilistic promise of his bearing by a catch-as-catch-can encounter with the English language.

Among other platform declarations, the president of the Motion Picture Exhibitors' League of America announced repeatedly and with great emphasis that he would "get those babies" (or was it them babies), referring to his departed associates, who at that very moment were bringing the American Exhibitors' Association into being.

THE QUESTION OF EXPOSITIONS

IN POINT of display booths and the number of photoplay stars in attendance, the seventh National Exposition at the Coliseum, Chicago, did not equal those of preceding years. Space rentals were approximately \$14,000 below the figure of the last Chicago show, indicating that producers, in these more conservative days, have less faith in this form of publicity.

The Chicago public, however, attended the Exposition with undiminished enthusiasm and as a result the profits of the Exhibitors' League will reach a satisfactory figure. Expenses were cut down in accordance with the lowered rental receipts, certainly a necessary move on the part of the management. Is the day of the Exposition passing?

BLACKTON AMONG THE LEADERS

THE kinship of stage plays and photoplays is being recognized. "Plays are not written, but re-written" applies equally to screen productions, demanding re-writing, re-directing, re-photographing, all of which consumes time and capital. These requisites of an exacting art are opposed to a rigid schedule calling for so many feet of negative a week; they necessitate freedom on the part of the producer to develop ideas into their fullest expression, regardless of the office calendar and without paying too close attention to a bank book.

J. Stuart Blackton, whose connection with the Paramount Corporation promises to be one of vital moment to that concern and to the theater-going public, has never been content to release a picture until it had undergone strict tests of analysis and revision. He has always aimed to add to the dignity and meaning of motion pictures, and as a result he stands in the forefront of directors who have made pictures big enough and true enough to live in public memory.

Conventional stories will continue to be turned out in a conventional manner, and, no doubt, they will continue to please a conventional public; but for the real advancement of the photoplay we must look to the men who spend months, not weeks, in the preparation of scenes and their harmonious assemblage.

Some directors may work best to the tick of a time clock; but generally they are not the men of broad vision; the makers of "The Birth of a Nation," "The Battle Cry of Peace," "Civilization," "A Daughter of the Gods," or—returning to a memorable classic—"Cabiria." The business needs the routine program, the art needs the fullest freedom of our most inspired producers that they may lead the way out of the rut of precedent into the land of ideas and ideals.

JOIN THE MOURNERS

DECADENT church buildings have been turned into theaters, and now and then, or ever and anon, as the sweet girl graduate would have it, an ecclesiastical structure has become a saloon, and it is quite frequent to hear of a playhouse being razed in order to make way for a skyscraper. The passing of an old theater is like the death of an old friend.

We pause in the rush of business and the effects of the altitude of the bulb which records the leaps and bounds of Summer to mourn the loss of the old National Theater of Philadelphia. The passing of anything in Philadelphia is worthy of note. But attempts to be funny aside, we drop a sigh over the old house of thrillers where for more than thirty years the heavy villain had his home and where melodrama was at its worst. Before this there was a time when the boards of the Old National creaked under the tread of actors marked "eminent." But for the last five years the ruin has done nothing but afford a nesting place for bats.

Now it is to be pulled down—wiped off the histrionic map. And on its sacred site there will arise an ice plant. There is a sort of irony of fate in an ice plant standing where a playhouse stood. Perhaps you get what we mean, but if you don't, no matter. A sincere sob to the memory of the once famous National Theater of Philadelphia.



OTTO KRUGER.

WILTON LACKAYE.

EILEEN HUBAN.

INA CLAIRE.

Four Players Who Will Have Leading Roles in Early Season Productions. Mr. Lackaye and Miss Claire Will Star in "The Inner Man" and "Polly's Past," Respectively; Mr. Kruger Will be Seen in "Here Comes the Bride," and Miss Huban Will Appear in an A. H. Woods Production.

STANDARD CONTRACT IS AGREED UPON

History-Making Agreement Between Actors and Managers Is Signed by Representatives of Both

A standard contract with protection for both managers and actors has been agreed upon, according to an announcement made by the Actors' Equity Association. The agreement was reached following a series of meetings between the Contract Committee of the association and the United Managers' Protective Association.

The Council of the Equity Association already has given its approval to this history-making agreement, which accords to the actor for the first time the same protection given to the manager. In a bulletin just issued, the association says:

"The members of the A. E. A. Contract Committee express their sincere appreciation of the good-will shown to them by the president and representatives of the United Managers' Protective Association. Our committee was deeply impressed by the conciliatory spirit in which they were met by the managers, and they feel there is little doubt that a contract mutually agreeable to both parties will be issued in the near future."

The decision of the managers to consent to a standard contract is said to have been hastened by the vote of the Equity Association a year ago to affiliate

with the American Federation of Labor as a means of effecting more equitable relations. If the managers' Board of Directors approves the contract, the proposal to unionize probably will be dropped.

The meeting at which the contract was agreed upon took place July 11 in the rooms of the Managers' Association. President Francis Wilson, George Arliss, John Cope, and Frank Gilmore were the representatives of the actors. Three managers attended—President Marc Klaw, Sam H. Harris, and Henry W. Savage.

The Equity Association last night refused to make public the terms of the new contracts until approval had been given by the Board of Directors. It is understood, however, that the fundamental demands included protection against half-pay in Holy and Christmas weeks, arbitrary salary cuts and discharges without compensation, and rehearsals and extra performances without pay. The actors also wanted the two weeks' notice clause re-established by all managers, guarantees of transportation back to New York and an adjustment with regard to who shall pay for women's costumes. The association numbers over 3,000 actors.

NEW PLAYS TO BE SEEN IN WEST

Stock Company to Tour Pacific Coast Under Direction of K. and E. with Original Works

The acquisition by Klaw and Erlanger of a half interest in the Heilig Theater, Portland, Ore., which indicates a more active participation of this firm in theatricals in the far West and Northwest, has been followed by the organization of a Pacific Coast traveling stock company by Joseph Montrose, manager of the Morosco Theater in Los Angeles. He will be interested with Klaw and Erlanger in the enterprise, under whose direction the company will be sent on tour.

The efforts of the company will not be devoted only to the usual repertoire of stock plays, but original plays will be produced. The tour will be begun the latter part of August at the Columbia Theater, San Francisco, playing

there for four or five weeks, with an engagement in Los Angeles to follow. After that its time will be occupied by filling dates between Seattle, Portland, San Francisco and Los Angeles and intervening towns.

Klaw and Erlanger have already sent to Mr. Montrose Sydney Rosenfeld's "Under Pressure" and "Here Comes the Bride," by Max Marcin and Roy Atwell, both of which will probably be produced in the far West before New York sees them. This departure from the usual plan of theatricals gives the far Western country new plays before they become threadbare. While serving in his new capacity, Mr. Montrose will not sever his connection with the Morosco Theater in Los Angeles.

FROHMAN COMPANY WINS

Right to "The Land of Promise" Confirmed by Supreme Court

A decision was handed down yesterday by Judge Hendrick in an action instituted in the Supreme Court, New York County, by Charles Frohman, Inc., against William Somerset Maugham and Famous Players-Lasky Corporation, in which the Court grants an injunction restraining the defendants from producing in motion pictures Mr. Maugham's play, "The Land of Promise."

The right to produce this play in America, Canada and England had been acquired by Charles Frohman. The contract did not, however, in terms expressly give to Charles Frohman the moving picture rights. The Court's decision is of interest to theatrical managers because it lays down the rule that a theatrical manager who has acquired the rights of production of a play is entitled to restrain the author or any other person from producing the same play in motion pictures.

Justice Hendrick's decision is important because it bears upon hundreds of other contracts for play productions executed at a time when screen productions were not contemplated.

NEW K. AND E. COMEDY

Klaw and Erlanger have obtained the rights to "The Brain Promoter," a comedy in three acts, through arrangements with the author, Edward Laska, and will present it at one of their New York theaters early in the season, after a brief out of town tour.

cerns a notorious robber chieftain who comes to Bagdad with his band of thieves to loot the city. The cast in all probability will include some of the English players, but most of the important roles will be portrayed by American players.

WHITESIDE A SHUBERT STAR

Walker Whiteside has been added to the list of Shubert stars. He will be seen first in "The Pawn," a drama of international intrigue, by Joseph Noel and Azelle Aldrich, to be acted here during August. Mr. Whiteside will play the part of a Japanese created by Frank Keenan when the drama was acted first. Mr. Whiteside was last seen in New York in "Mr. Wu."

NEW HARRIS PLAYS

"Jackknife Man," "The Claim" and "Playing the Game" to Be Seen

The activities of the estate of Henry B. Harris, Jr., the first half of the season of 1917-18 will include the presentation of three new plays. First of these will be a new drama by Lee Wilson Dodd, entitled "The Jackknife Man," which will be produced shortly with Frank Bacon in the principal role. In October "The Claim," a new play by Charles Kenyon, will be produced, and this will be followed by "Playing the Game," a new drama by Sada Cowan.

Gareth Hughes, who is playing the part of Ariel in "Caliban," in Boston, is to appear in motion pictures under the management of William A. Brady.

WEBER COMPLETES CAST

His New Production, "Her Regiment," to Open Here on Nov. 12

Joe Weber has completed casts to appear in his new production of "Her Regiment," an operetta by Victor Herbert and William Le Baron, and in "Eileen" when that musical comedy goes on tour.

In the support of Carolina White and Donald Brian, in "Her Regiment," will be Dallas Welford, W. T. Carleton, Sidney Jarvis, Alice Hegeman, Pauline French, Frederick Manatt, Cynthia Latham, Cissie Sewell and Edythe Mason. "Her Regiment" will open its New York season on Monday, November 12, after a three weeks' preliminary tour of Eastern cities.

The "Eileen" company will include Walter Scanlan, Olga Roller, Edward Martindel, Scott Welsh, Louise Allen, Algernon Greig, Irene Roane, Greck Evans, Josie Clafin, Janet McIlwaine, John B. Cooke and Harry Crosby. The tour will begin on September 24 at Parsons Theater, Hartford, Conn.

PLANS FOR THE MANHATTAN

"Chu Chin Chow" to Be Produced at Thirty-fourth Street Playhouse

The Manhattan will re-open for its second season under the management of Morris Gest, on August 20, when William Elliott, F. Ray Comstock and Morris Gest will revive "The Wanderer" for a brief period. The cast will be practically the same as last year, including Nance O'Neill, James O'Neill, Charles Dalton, Frederick Lewis, Florence Auer, Sidney Herbert, Jean Stewart and Olga Newton. Following "The Wanderer," George V. Hobart's "Experience" will be revived for a four week's season, with a cast which will include Ernest Glendinning, William Ingersoll, Frazer Coulter, Margot Williams, Marie Horne, "Billy" Betts, Dorothy Newell, Ebba Andrus, Mary Hall and others.

"Chu Chin Chow," an Oriental fantasy, which has been running at His Majesty's Theater, London, for several months, will be produced at the Manhattan on October 18. The play con-

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT. ESTABLISHED MAY 14, 1901

LEADING PRODUCERS AT CHICAGO MEETING

First Annual Gathering of National Association of the Motion Picture Industry Convenes in Princess Theater—Directors Named—Other Elections Postponed for Session to Be Called in New York

CHICAGO (Special).—The election of officers of the National Association of the Motion Picture Industry for the coming year, consideration of the by-laws that probably will be changed in some important respects, the completion of the board of directors by the election of those named by the exhibitors branch, and matters relative to the industry's co-operation with the Government, will come before a meeting to be called in New York during the next few weeks.

The first annual meeting of the association, called to order at the Princess Theater on the morning of June 18, was adjourned the following morning subject to the call of President William A. Brady. Chiefly owing to disagreements among members of the Exhibitors' League, who are also members of the association, it was found impossible to carry through the program in one day, as planned. After meetings lasting all day Wednesday and extending far into the night, in which every effort was made to bring peace between the opposing factions of exhibitors, members of the association assembled at the Princess Theater, Thursday morning and decided to adjourn until a more complete representation could be effected in New York. The atmosphere of Chicago at this particular time was not conducive to safe and sane business legislation.

Brady Opens Session

When President Brady called the meeting to order on Wednesday morning, approximately one hundred motion picture men were in the theater. All branches of the industry were represented, the head officials of most of the large producing companies being in attendance.

In his report on the work of the past year, Frederick H. Elliott, executive secretary, gave a complete summary of the achievements of the association since it was launched as a successor to the late lamented Board of Trade. The report showed how the association had been instrumental in warding off adverse legislation and in uniting all branches of the industry as they had never been united in the past.

The treasurer's report presented by J. E. Broulatur showed the association to be in a satisfactory financial condition, despite the heavy expenses of the first year. As Chairman of the Transportation Committee, William L. Sherrill told of the concessions granted by the express agents of the railroads of the country, all due to the work of the committee.

Flight Against Censorship

Speaking for D. W. Griffith and the Censorship Committee, Theodore Mitchell gave an illuminating account of the attempts being made to thrust an unwelcome censorship upon this coun-

try, declaring that thirty-one bills had been introduced in as many states during the past year, and that constant watchfulness and opposition had brought about the defeat of all of these measures. He stated that the funds at the command of the committee were too limited and advised as larger appropriation for coming months.

Mr. Mitchell, who has devoted much of his time to conducting the anti-censorship campaign, warned the association against believing that the hardest part of the fight had been won. "Misguided reformers, determined to blame motion pictures for all social evils are increasing," he said, "and the National Association must be prepared to meet their dangerous agitations."

Other reports were presented by Jesse L. Lasky, chairman of the Insurance Committee and Arthur S. Friend, chairman of the Legal and Legislative Committee.

Traffic in Stolen Prints

Walter W. Irwin, of Vitagraph, made the first unexpected turn in the meeting by urging the need for prompt action to check the organized traffic in stolen prints. In a spirited address, Mr. Irwin said that full fledged exchanges were now in operation for the purpose of dealing in "junk" film, the largest market being in South America, where pictures are rented as low as fifty cents a reel. The Vitagraph executive also stated that he had been informed on good authority that quantities of junk film handled by these exchanges were reaching Germany, via Scandinavia, and being used in the manufacture of gun cotton.

On the ground that it was a patriotic duty as well as a business necessity, Mr. Irwin asked that immediate steps be taken to do away with this traffic. It was agreed to appoint a committee to investigate the situation and suggest a remedy.

Election of Directors

A discussion developed over a proposed increase in the board of directors from thirty to forty-two, the advantage of the larger number being set forth through the argument that in aiming to be truly democratic it was advisable for the association to give all interests the fullest representation possible in the directorate. Much of the debate, in which Mr. Sherrill, Mr. Irwin and J. E. Broulatur took part, hinged upon the advantages to be derived from a large board as opposed to its unwieldiness.

Eventually, the proposed increase was dropped and twenty directors were elected as follows: Producers, William A. Brady, World Film Corporation; D. W. Griffith, Griffith Enterprises, Wm. L. Sherrill, Frohman Amusement Corporation; Carl Laemmle, Universal Film Manufacturing Company; Adolph Zukor, Famous Players-Lasky Corporation.

Supply and Equipment: Donald J. Bell, Bell and Howell Company; J. E. Broulatur, Eastman Films; J. H. Hallberg, Motion Picture Equipments; Walter J. Moore, H. C. Miner Lithographing Company; J. F. Sherrett, Nicholas Power Company.

Distributors and Exchange: J. A. Berst, Pathe Exchange, Inc.; Arthur S. Friend, Paramount Pictures Corporation; Walter W. Irwin, Vitagraph-

V. L. S. E.; P. A. Powers, Universal Film Manufacturing Company; Richard A. Rowland, Metro Pictures Corporation:

General Division: Paul Gulick, Universal Film Manufacturing Company; Arthur James, Metro Pictures Corporation; William A. Johnston, Motion Picture News; Joseph F. Lee, state rights buyer; Thomas G. Wiley.

The election of ten exhibitors to fill the places on the exhibitors' branch committee was of necessity postponed until candidates had been named by the National League. President Brady expected that the list would be forthcoming while the meeting was still in session, until reports from the storm center in the Coliseum indicated the futility of waiting for an exhibitors' representation. The board will be completed at the meeting to be called by President Brady in New York. It was voted to hold meetings of the directors quarterly instead of monthly as heretofore.

A Storm Spreads

While the members of the National Association were conducting their affairs after the manner of a happy family, the storm among the exhibitors was becoming violent. It spread beyond the walls of the Coliseum and was carried into the Princess Theater by Frank J. Rembusch, Jake Wells, and half a dozen other exhibitors, who came to present their grievances to the association.

Having been granted the floor by President Brady, Mr. Rembusch, of Indiana, declared that the committee present represented twenty-three states whose delegates were unwilling to submit to the alleged steam-roller methods adopted by President Lee A. Ochs in conducting the convention. The speaker went into considerable detail in emphasizing the causes for the protest and asserted that something should be done to enforce fair play. Jake Wells, of Virginia, seconded all that Mr. Rembusch had said with a few additions on his own account.

Effort for Harmony

In reply to the speaker, Mr. Brady stated that the association must keep clear of all politics, but that the seriousness of any split at this time, when a united industry was needed to carry through the Government's program, could not be overlooked.

He pleaded with the exhibitors to return to the Coliseum and settle their differences and offered the services of an arbitration committee to work for an adjustment. The committee, whose services were accepted, comprised Walter W. Irwin, Samuel Goldfish, Adolph Zukor, J. H. Hallberg, William L. Sherrill, J. E. Broulatur, and Fred J. Bee-croft.

The meeting then adjourned to convene again in the afternoon at the Coliseum where representatives of the Government were to address members of the association and the league in joint session.

At the brief session in the Princess Theater, on Thursday morning, all unfinished business was tabled for the meeting to be called in New York sometime within the next few weeks.

L. D.



MAE MARSH LIKES MAMMY'S COOKING.—Goldwyn.

CHICAGO COLISEUM IS PACKED DURING WEEK OF THE EXPOSITION

Western Metropolis Gives Fine Support to Motion Picture Display—Estimated Daily Attendance Is 20,000—Profits Expected to Total \$10,000, Although Rentals Are Fewer Than in Previous Years

CHICAGO (Special).—For a week and a day the Seventh National Exposition at the Coliseum drew heavily upon the population of this city. When the last star tripped daintily down the runway to the platform near the entranceway, and the order for lights out was about to be given, Exposition Manager Ludwig Schindler admitted that it had been a very gratifying and profitable week.

Both Manager Schindler and Manager of Publicity George M. Laing were too weary to make accurate estimates, but it appeared that the average daily attendance had been in the neighborhood of 20,000, whereas the profits of the Exposition were close to \$10,000. The number of floor space buyers was less than in past years, but economical management enabled the Exposition committee to turn over to the League a bulky roll of bills.

Patriotic Decoration

Evidently the decorators of the spacious building were determined to be patriotic at all costs. From the roof down, American flags were everywhere. There was bunting and more bunting, but gleaming through it all, with a brilliancy that would not be denied, was a mammoth electric sign announcing the Artercraft-Paramount Picture Corporation, and surrounding this sign were portraits of the stars who are making the names famous. No display in the Coliseum caught the eye so quickly.

For the most part the booths were more modestly adorned than in other years, but a notable exception was contributed by the Goldwyn Pictures Corporation. Trimmed in ivory and gold, with white pillars supporting a trellis top, this booth, in charge of F. M. Brockell, was altogether inviting. F. B. Warren found it more comfortable than the La Salle Hotel during several days of the Exposition.

Going the Rounds

At the Mutual booth visitors were attracted each evening by a drawing contest conducted by E. H. Duffy, a framed photograph of a Mutual star being the prize. The Frohman Amusement Corporation had an inviting display, as did the Fox Film Company, whose box-office attractions appeared in larger than life portraits. John E. O'Toole looked after them.

Metro drew more than its share of the crowd to a green and white pergola where, in addition to the usual pictures, a quartette of musicians was stationed during the afternoons and evenings. The Selig Company stood sponsor for a tastefully arranged display, whereas no visitor could miss the Bluebird outfit installed near the doorway. K-E-S-E was well represented at a booth under the direction of W. H. Jenner, who frequently introduced little Mary McAlister.

At the south end of the Coliseum the Rothacker Film Manufacturing Company had erected a studio where the uninitiated were allowed to watch the photographing of motion pictures. Tom North and C. W. Bunn promoted the interests of Pathe in a space including three enclosures, while L. A. Rozelle presided over the booth devoted to the World Film Brady-made product. Art Dramas, was represented by R. O. Proc-

tor, and Selznick Productions by Henry Weiss.

Of Technical Interest

The Nicholas Power exhibit of Power's A-6 projectors and other mechanical devices received much favorable comment. The Simplex machine was presented to the best advantage, whereas other displays of technical interest were offered by the Precision Machine Company, the Enterprise Optical Company, the Marquette Piano Company, the Midwest Supply Company, the National Automatic Door Company, the Typhoon Fan Company, United Theater Equipment Company, and the Westinghouse Electric Company.

Most of the Chicago dailies, as well as the trade journals, were represented on the Coliseum floor. A Red Cross booth was in charge of Mrs. George A. McKinlock, assisted by a committee of eight.

As the Week Advanced

Although the management found it impossible to adhere strictly to the published program in the matter of stars in attendance, there were enough photoplay celebrities to satisfy the curious.

Officially known as Goldwyn day, Saturday, July 14, brought the opening of the Exposition and the appearance of Mae Marsh, who was given a rousing welcome by thousands of photoplay fans.

Manager Schindler opened the Exposition at eight P.M. and introduced Rose Tapley as hostess, later presenting Carl Laemmle, of the Universal Company, and his youthful star, Violet Mersereau. Marguerite Clayton and Bryant Washburn, of Essanay, also appeared.

Meanwhile Pathe players were hurrying to Chicago, for Sunday was to be their day at the Exposition. The holiday and the liberal publicity given by the Chicago dailies brought out an immense crowd to greet Pearl White, Doris Kenyon, and Sheldon Lewis as they stepped down the runway under the guidance of Manager Schindler.

Lillian Walker in Evidence

On Monday, known as Lillian Walker day, the star with the famous dimples occupied the place of first prominence during the afternoon and evening. Rose Tapley, Nell Craig and Anita King also were given an opportunity to greet Chicago admirers.

Next came Universal-Bluebird day, superintended by Mr. Laemmle and Joe Brandt, who had as their attractions Mae Murray, Violet Mersereau, Rosemary Theby, Lee Moran, and Eddie Lyons.

World Film Brady-made pictures had their innings on Wednesday, when Alice Brady came to town and appeared before an appreciative Exposition throng. June Elvidge was Miss Brady's companion during a part of the day.

The crowd on Thursday, devoted to K. E. S. E. stars, was so great that the doors were closed at 9.30 in the evening. Those who gained admittance were introduced to Marguerite Clayton, Bryant Washburn, and Bryant Washburn, Jr. Hazel Daly, Lew Fields and Raymond McKee.

Art Drama day, Friday, found Fannie Ward, Jean Sothern, and Jack Dean in attendance. Francis X. Bushman and Beverly Bayne had Saturday named in their honor; whereas Mr. Bushman and Miss Bayne, along with other Metro celebrities, occupied the center of the stage on Sunday, the closing day of the Exposition.

Exposition Committee

Committees in charge of the Exposition were as follows:

Exposition Director: Ludwig Schindler. Finance Committee: Peter J. Schaefer, chairman, Jones, Linick and Schaefer Company; Nathan Ascher, Ascher Bros. Theatrical Enterprises; Joseph Trina, Lubliner and Trina Enterprises.

Exposition Committee: Joseph Hopp, William E. Healey, Alfred Hamburger, Robert B. Levy, George D. Hopkinson, John H. Frundt, Max Schwartz, M. S. Johnson, M. S. Ludick, Schaefer Bros., Charles Schaefer Cinematograph Company, Kedzie Amusement Company, Boston Theater Company, Madison Street Theater Corporation, John J. Hodgson, Automatic Amusement Company, I. E. Berkson, M. and S. Katz, H. C. Miller, John Haag, Balaban Bros., Paul Sittner, H. Schoenstadt, Verne B. Langdon, Andrew Karas, John Bobenz, W. D. Burford, S. H. Selig, Samuel Levin, Louis Zahler, H. E. Newell, Thurn and Booth, F. H. Franks, Mrs. M. McPadden, Anna Kesser, Charles Stuart, Fred Hartmann, H. A. Hill, Theodore G. Eichenbaum, Jacob Cooper, Samuel Gold, Charles Abrams. Chicago Honorary Committee: George K. Spoor, president Essanay Film Mfg. Company; William N. Selig, president Selig Polyscope Company; John B. Freuler, president Mutual Film Corporation; George Kleine, president Kleine Optical Company; Watterton Rothacker, president Rothacker Film Mfg. Company.

L. D.

JANE COWL AT STUDIO

The filming of Jane Cowl's first Goldwyn picture, "The Spreading Dawn," is going steadily on, with Miss Cowl continuing to set for her associates an example of busy activity which makes Arnold Bennett's "How to Live



ALICE BRADY.
"A Self-Made Widow"—World.

on Twenty-four Hours a Day" sound like the diary of an idler. Miss Cowl appears at the Goldwyn Studios, at Fort Lee, daily at half-past eight o'clock, and is on the stage at nine. All day the work with directors and cameraman goes on, and the footage of "The Spreading Dawn" is mounting rapidly.

At half-past five o'clock Miss Cowl calls it a day's work for the studio, and, hurriedly changing from the quaint costume which her role requires, enters her car and is driven to New York. An arduous session follows with Madame Francis, the well-known New York couturier, where Miss Cowl is having made the thirty odd costumes required by the unusual character of the roles she is portraying. Miss Cowl gives herself for an hour to the modiste and her assistants. And then she hurries away to take charge of the rehearsal of the play "Daybreak," which she has written in collaboration with Jane Murfin—with whom she also wrote, "Lilac Time"—and which is being whipped into shape for presentation early in the theatrical season.

One might think that these matters constituted a healthy day's program; but after a simple dinner there is still a large part of the evening left for busy Jane Cowl, and before bedtime many hours work are put in on the new play in which this star expects to appear after she has completed her winter tour in "Lilac Time."

A word or two about the costumes in "The Spreading Dawn." In this photoplay, which has been constructed from the serial of the same name by Basil King, published in the *Saturday Evening Post*, the leading character is represented in two epochs widely different in manners and customs. Miss Cowl therefore is confronted by the problem of dressing the same character not only for two different periods of its life, but for two entirely different historical periods in which the manner of dress calls for diametrically opposite styles; and all of these costumes must be made to express the individuality of the character portrayed and her emotions in the scenes represented. This elaborate problem of costuming is being handled directly by the star with the able assistance of Madam Francis. It is a work which represents no small part of Jane Cowl's conception of the character of Basil King's heroine.



MARJORIE RAMBEAU AND AUGUSTA BURMASTER IN "MARY MOHEGAN"—Mutual.

PREPARING PROGRAMS FOR PHOTOPLAY ACCOMPANIMENTS

Every picture can be divided into mood sections to which music of proper character may be assigned. This is more easily done in some films than in others, for there are pictures that turn and cross and double to such an extent from the musical standpoint that a good program is difficult. However, there are very few pictures that can dodge a musical accompaniment, and often a poor film is improved by good music.

Contrasting Themes Demanded

There are usually three or four forces contending in pictures—emotional features that demand musical themes of decided contrast (and these themes should never be confused and run into each other, otherwise the dividing line of contrast is lost). There are piano players, for instance, who start out on a waltz and play through to the end, barring a few "agitatos" and "tremolos" when there is a fight. But the waltz makes up the main portion and becomes very tiresome. Other players begin on fox-trots and one-steps and keep them going through the picture. This is deadly to the audience. Study the film at each run and try to improve; and, above all, don't bang the piano to death; play softly about three-fourths of the time. Loud playing is being freely criticized much more than it used to be.

In some of the programs I have suggested a sudden stop at certain climaxes. This makes a decided impression on the audience; and it is probably most effective where the organ is used. A few seconds' silence is not only productive of a splendid effect, but it gives a measure of relief to the audience and offers a much better chance for what is to follow than if the music had been continued all the while.

Accentuate Marked Roles

For parts of very marked characteristics, as that of Sir John Hare in "Caste," try to select a theme that will accentuate the part. I have used Elgar's *Pomp and Circumstance* for the Eccles theme in this film. It should be played not so much as a march, but more in an interpretative style, thus adding greatly to the pompous old gentleman.

Common themes, such as dance forms, "hurries," "agitatos," ought to be committed to memory, so that the player can watch the picture's action and govern his music accordingly. Standard compositions from which the more serious themes can be taken are to be had in simplified form. It will be found easier to use these editions on account of the reading. The pianist and organist can fill in the harmonies as much or as little as he wishes. A list of such books will be given in a later issue for the benefit of those out of touch with large catalogues of these publications.

"Caste"

It will be a matter of good taste to program this film with selections by English composers, if possible. As much of the picture is lively banter, a rollicking tune like German's *Morris Dance* can be used to open. At the title "Eccles, the workman," use Elgar's *Pomp and Circumstance*, the first theme only, following the action until "At the stage door," then the *Morris Dance* again. Change to a fox-trot at the title "At the end of the show," *Poor Butterfly* or other popular number. Begin a slower movement

Second of a Series of Articles Written for The Mirror by a Thorough Musician, Who Has Made a Careful Study of Motion Pictures and Musical Interpretation

By MONTIVILLE MORRIS HANSFORD

at title "The diplomacy of a sister"—*Serenade*, by Tittl, is suggested. When Captain Hawtree is first shown, play *Pomp and Circumstance* softly until Eccles rises from the chair, then louder through to his departure, then return to *Serenade*. At title "Sam is convinced he has a rival" play *Poor Butterfly* until title "After the tea party," then softly. Title "Eccles returns from his business" calls again for *Pomp and Circumstance* played until title "Days glide by into weeks," for which play the *Serenade*. At the title "George learns that his regiment is to depart" play the second movement of *Pomp and Circumstance* until Marquise ascends the stairs, then "agitato" until title "Esther overhears," then *Serenade*. At cue "Mr. Eccles and George have called," *Pomp and Circumstance*, first part; play through until title "In Africa," then "agitato," following action through battle scene, quieting down into *Serenade* after title "D'Alroy is cut off." At scene in bar with Eccles *Pomp and Circumstance* may be played until "The daily morning mail," then the *Serenade* played through to cue "Don't you miss the baby?" then *Pomp and Circumstance* to the end.

"The Trail of the Shadow"

Suggestions for musical program: Chopin *Nocturne*, Op. 55 No. 1; *Salut d'amour*, Elgar; *A la valse*, Bohm; *Where My Caravan Has Rested*, Lohr; "Hurry" No. 1 from Loose Leaf Album (Fischer); *Bluetie Polka*, Bachmann, and an "agitato."

For the night scenes at opening of picture play either the Chopin *Nocturne* above, or any soft movement, improvised, if desired. When the chase after the Shadow begins, which is almost immediately, play the "Hurry" No. 1. Vary the tempo with the action, and continue until title "Where a tiny thread of light," then the *Bluetie Polka* until the cafe scene, then a waltz. At the cue "Against the doctor's orders" begin *Salut d'amour*; play until the

Shadow reaches Sylvia's house, then go into the "Hurry" again and play it rather slowly; No. 4 in the same album can be used here for variety. As the Shadow enters the house begin soft "agitato"; follow action with this until Keen and his men enter, then sudden stop; after few seconds "agitato" again until Sylvia closes door, then *Salut d'amour*.

At cue, "I wasn't hurt," soft "agitato," growing louder with the struggle. When Sylvia falls, play "Hurry," quietly. At whistle, play "agitato," softly, until title "At dawn of second day," then return to *Salut d'amour*. For the dance play a waltz until the cue "You thief," the "agitato" until old man's fall, then sudden stop for climax; after few seconds back to *Salut d'amour*. At cue, "When Henry returns you must tell him all," play first part of *Where My Caravan Has Rested* (stop during vision for good effect). At title "On the edge of the desert," the Shadow, "Hurry," again and change at title, "Family pride suffers a shock," back to *Where My Caravan*; at title, "The twilight hours bring regret," play very softly.

A la valse can be used at title, "Travellers from the East," and at cue, "Wait until you meet Sylvia," either *Salut d'amour* or *Where My Caravan* can be used, the former preferable, growing louder with action until Mrs. Hilliard leaves house, then the "Hurry" again in slow tempo. Change to *Salut d'amour* at cue "I've come to tell you I've reconsidered," and when Henry is called in play *Where My Caravan*, and at title, "A message from the Shadow," back to the "Hurry." Cue "She loves you, my boy," play *Where My Caravan*, until Captain Keen and police, then "Hurry," as at beginning of picture. Play through to the struggle, and if desired, go into "agitato," until title, "Barriers swept away," then a joyous theme, or the wedding march.

For the best effects in this picture, if other music is used than the above sug-

WRITE FOR SUGGESTIONS

In discussing music and pictures, Mr. Hansford aims to be of service to the small exhibitor, whose house equipment is limited to an organ or a piano. Elaborate programs, such as those issued by several of the producing companies, are found to be useless, save in a few theaters supporting large orchestras. Mr. Hansford brings his suggestions within the range of every musician.

Inquiries from house managers or musical conductors relative to a library of useful music, or concerning the accompaniment for any picture named, will be answered on this page. Mr. Hansford can tell you what music to buy and where to buy it.

gestions, it will be found expedient to use different themes for Sylvia and Henry, coupled to a heavier theme for the Shadow. With the ordinary library of musical selections, the pianist or organist will have no trouble in arranging a well-balanced program for this picture.

MILITIA OF MERCY PICTURE

"The Battle Cry of America," the new American war picture, is to be presented under the auspices of the Militia of Mercy, an organization now in the field doing relief work for the families of the men who have gone to the front in the first line of defence. It will be the object of the Militia of Mercy to play the attraction on such a basis as to create additional funds for the support of the work now in progress. The scenes included in the "Battle Cry of America" show the activities of the United States Marines in action. This picture has been exploited in several theaters throughout the country by F. L. Ferguson.

The Militia of Mercy has been active in the field since the summer of 1916, when the organization worked in support of our soldiers who had been called for service on the Mexican border. In September of the same year they established the first Infantile Paralysis Ambulance Service, and conveyed more than 5,000 little cripples from their homes to the clinics for the after-treatment.

BUSHMAN BUYS LAND

Francis X. Bushman, Metro star, has purchased forty acres of land, adjoining his estate of one hundred and twenty-five acres at Bushmanor, Md. This makes his place one of the largest in Maryland, and is valued at \$150,000, exclusive of the horses and cattle and the planting of this season.

This new land is devoted to the raising of potatoes. To this part of farming, Mr. Bushman has paid especial attention. He estimates that the crop for this season, which will be a late one, will bring close to \$10,000. To decorate the mammoth place more than two hundred bushes have been placed. It is the aim of Mr. Bushman to make his farming land as scenic as possible by the planting of shrubbery in lanes dividing the various crops.



(C) Ira L. Hill.
ANN MURDOCK AND JULIA SANDERSON,
Stars in Frohman Pictures.

LITTLE JOURNEYS TO EASTERN STUDIOS

III—Biograph

The Third of a Series of Articles Dealing with Eastern Studios to Be Published at Intervals in The Mirror—This Journey Showed Film Manufacture as a Fine Art

By ALISON SMITH

The Biograph Studios have reduced the taking and developing of films to a fine art. It is a far cry from the barn-like, wooden structures that first passed for moving picture studios to the dignified concrete buildings of the Biograph plant which combine real architectural skill and beauty with all the practical modern equipment that could possibly be used in moving picture work.

After the Biograph Company discontinued their direct producing a year ago, the building was rented by Selznick who in turn leases the floor space to other firms. Under this arrangement the studio must be prepared to accommodate every variety of film-play, which it does most adequately. The entire plant is under the supervision of H. H. Brunner, general manager of the Biograph Company, whose experience has given him a comprehensive knowledge of every detail of film work and who can direct all of them at the same time, if necessary, with an air of nonchalant good nature.

Three Buildings in Studio Group

The studio group comprises three separate buildings which are, however, connected and on the same lot. There is the administrative building which forms the main entrance, the studio itself which opens into the other, and the huge laboratories stretching the entire length of the block. Each of these buildings has a permanent, imposing appearance which suggests a public library or State House rather than the tem-

porary shack which too often shelters the film workers.

On entering, you find yourself facing a broad, marble staircase which leads to the first studio. It has a huge stage covering the entire floor of the building, and with each of the floor spaces equipped with an electric system which eliminates the necessity of moving the transferable lights. An idea of this space may be gained from the fact that all the rooms in a given set are put up at the same time, making it possible for the actor to walk naturally from one room to another instead of being obliged to remember his exact movements when one set is torn down to make room for another. Five companies may be working at once under this system without being obliged to consider economy of space. The fact that the building is built without supporting columns gives addition sweep to the floor space.

Dinner à la Costume

Between the two studios on the third floor are the dressing-rooms which can accommodate five hundred persons. These sections connect with bath and shower rooms which are a marvel of completeness with their tiled floors and walls and their shining fixtures. The

convenience of having these dressing-rooms in just this relation to the studios, is obvious. On the same floor is the dining room where the members of the various companies may leave their sets for their meals without the formality of removing their makeup. Dinner is a curious spectacle when the room is crowded with diners in full costume of every imaginable period, but they are so unconscious of their appearance themselves, that you soon are no longer bewildered at seeing Henry the Eighth pass the salt to a Civil War belle or an Egyptian princess accepting olives from a very modern English officer. The kitchen that provides these meals has every possible cuisine convenience, including an automatic dishwasher which is alleged to have more than human intelligence.

On the top floor is the skylight studio which is arched with glass like an immense conservatory, but with a temperature many degrees cooler. This is due to four large tubes which blow in air chilled by an ice machine thus keeping a cool, even temperature on the warmest days. An interesting feature on this top floor is the absence of shadows. The ribs of the glass arch

diffuse light and in this way remove the consideration of shadows from the problems of the photographer.

All the details of administration are conducted on the first floor under the supervision of Thomas Persons, manager of the Selznick Studio. Here also are the private projection rooms and a spacious room for the scenario department. The carpenter shops, paint shops and scenic department are amply provided for in the basement.

Spacious Laboratories

From the studios to the laboratories you pass to another world, so absorbingly interesting that it could not possibly be treated in a brief tour of inspection. Here all the work of developing, printing and assembling of the films goes on under conditions that might be cited as a model for the ideal factory. The spacious, cool work rooms are equipped with every labor saving device and the evolution of the blank negatives to the perfected film goes on like clock-work. Among the other recent conveniences which have been added to the laboratories is a special projecting machine which facilitates the testing of the films by actual projection on the screen.

It goes without saying that the order, convenience and attractiveness of these surroundings react on the mental attitude of all those engaged in the work and the result must be better pictures taken and perfected under the best and most modern conditions.

PATHE GETS "LES MISERABLES"

Victor Hugo Picture to Be Released Following "Vicar of Wakefield"

With the successful presentation at Orchestra Hall, Chicago, of Pathe's "Les Miserables," it became known last week that the big distributing company has a new version of Victor Hugo's novel which will be released as a super-feature following "The Vicar of Wakefield." The picture, directed by Albert Capellain, is in eight parts and stars Henry Krause, who was seen in Zola's "Germinal," in the character of Jean Valjean. He is supported in "Les Miserables" by a splendid cast including Mlle. Mistinguette as Eponine and Maria Fromet as Cosette. It was owing to repeated requests from exhibitors that Pathe decided to make this move. Work was quietly begun, the new edition was prepared, new prints made and new advertising matter designed.

When "Les Miserables" was first shown in the United States it scored a triumph, running at Carnegie Lyceum, New York, for several months and playing to big houses everywhere.

The management of Orchestra Hall, Chicago, believes so firmly in the present-day drawing power of "Les Miserables" that they succeeded in persuading Pathe to give them an advance booking, and a telegram from J. A. Berst, vice-president and general manager of Pathe, saying, "Les Miserables" going very big," shows the correctness of their judgment.

GERALDINE FARRAR WITH GOLDWYN

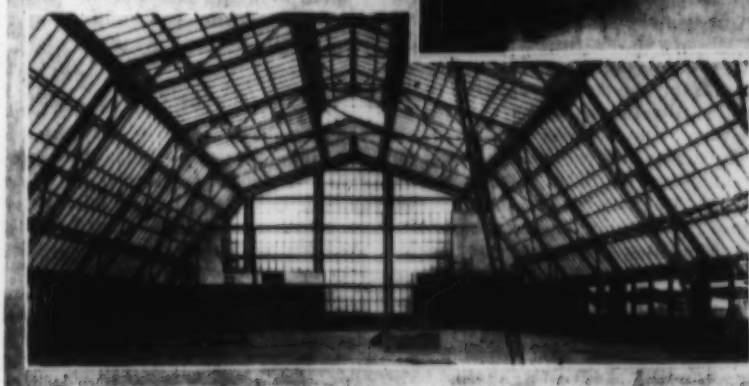
Opera Singer, Who Has Been Appearing in Lasky Films, Signs New Contract

Geraldine Farrar, of the Metropolitan Opera Company, who has been appearing on the screen in Lasky features, has signed a contract with the Goldwyn Pictures Corporation. Miss Farrar made her cinema debut with the Lasky Company through the agency of Samuel Goldfish, now the president of the Goldwyn Corporation, and her appear-

ance in such features as "Carmen," "Maria Rosa" and "Joan, the Woman" has been attended with unusual success from both artistic and financial standpoints.

Miss Farrar will begin work with her company next Spring, and the rights to several productions for her use have already been acquired. At present she is playing in a new Lasky-Famous Players feature of Indian life, which will probably be released during the Fall. In this picture Miss Farrar will be seen in a role markedly different from those in which she has heretofore appeared.

Four more releases for the use of their stars have been added by Goldwyn to their current list. They are: Mae Marsh in "The Cinderella Man," by Edward Carpenter; Madge Kennedy in "Nearly Married" by Edgar Selwyn; Maxine Elliott in "The Eternal Magdalene" by Robert McLaughlin, and Jane Cowl in "Wild Honey" by Samuel Merwin.



SCENES AT THE BIOGRAPH STUDIO.

Top of Electric-lighted Studio. Printing Room. Administration and Studio Buildings

NEW VITAGRAPH PLANS ANNOUNCED

Features to Be Produced on Greater Scale Than Ever—President Smith to Give Special Attention to Productions—Twelve Companies Now at Work—Weekly Program Listed

With the purpose of making Greater Vitagraph greater than ever, Albert E. Smith, president of the company, has instituted the production of features on a scale never before equalled in the history of the company. He has added to his staff several of the most famous directors in the film industry and has given to them players whose popularity and talent already have been proved. Twelve companies are actively at work on production now and two others are scheduled to start in the very near future.

The passing of J. Stuart Blackton from the affairs of Vitagraph, it is declared, will have absolutely no effect upon the business or product of the company, because President Smith, who always has been in personal charge of a large part of the production at the company's several plants, is now giving the business the same degree of attention that he always has. In commenting on Mr. Blackton's resignation, Mr. Smith states that "the best wishes of the whole Vitagraph organization follow Mr. Blackton in his new experiment."

Aims Higher Than Ever Before

"The aims and ambitions of Vitagraph are higher than ever before," said Mr. Smith in outlining the policies and plans of the company. "Great improvements have been made in both the eastern and western studios, and new inventions have been introduced in the mechanical end of our business which will give our photographic work greater technical superiority. Recognizing that 'the play's the thing,' arrangements have been consummated with the best authors in the country for their exclusive services, and Vitagraph's program for the coming year, from a literary stand-

point, is unexcelled. Four super features will be developed, to be released one every three months. Two of these now are in course of production from stories especially written by Robert W. Chambers, whose 'The Girl Philippa' is fresh in every exhibitor's mind.

"I shall continue to give the five-reel program features my special attention and supervision, for we recognize that, after all, the success of the exhibitor depends on a regular supply of artistic and entertaining features. A new serial has been completed, to be released in September, and a new series of Bobby Connelly Comedies will be filmed."

Mr. Smith declares that when the Vitagraph company was organized he established as its policy the production of the most perfect pictures possible and never has deviated from this basic rule. He had the advantage of being the pioneer producer of pictures on a commercial scale in the United States, and, owing to his extraordinary knowledge of the technical end of the business, has kept Vitagraph continually at the front in the progress of the industry.

Large Directorial Staff

The Vitagraph directorial staff includes W. P. S. Earle, who directed "Within the Law" and assisted Commodore Blackton in the production of "Womanhood"; Perry N. Vekroff, director of Alice Joyce and Harry Morey in most of their pictures; Thomas Mills and Martin Justice, makers of O. Henry pictures; Wesley Ruggles, director of Bobby Connelly and Blue Ribbon features; Paul Scardon, director of Earle Williams; William Wolbert, director of Antonio Moreno and Mary Anderson; David

Smith, director of the "Dangers of Doris" series; Director William Duncan, who has just finished the fifteen-episode serial, "The Fighting Trail"; Lawrence Semon, director of Big V comedies, and Charles M. Seay, director of little Bobby Connelly. To the staff have now been added Chester Withey, formerly with D. W. Griffith; Ashley Miller, who directed the late Sir Herbert Tree in "The Old Folks at Home," and Archer McMackin, for many years director of Francis X. Bushman and Beverly Bayne.

Features in the Making

The enormous amount of production now under way at the Vitagraph plant in Brooklyn is taxing the capacity of even this huge plant. Harry Morey and Corinne Griffith, under the direction of William P. S. Earle, are engaged in making "Who Goes There?" a feature adapted from the story by Robert W. Chambers. Edward Earle is at work on "For France," another Blue Ribbon production. This feature is under the direction of Wesley Ruggles.

Evart Overton, with Miriam Fouché, is working in "Soldiers of Chance" under the direction of Paul Scardon. Alice Joyce and Marc MacDermott are joint stars in "An Alabaster Box," a modern drama, under the direction of Mr. Withey. Mildred Manning and Wallace MacDonald are appearing in "The Princess of Park Row," which is being directed by Ashley Miller. Bobby Connelly is nearing completion of the first ten pictures of the "Bobby Series," under direction of Charles M. Seay. Lawrence Semon, with his company of comedians and acrobats, is working on a



MARY McALISTER.
"Do Children Count?"—Eassey.

new series of Big V comedies, the joint work of himself and Graham Baker. Harry Tighe is engaged on a series of comedies, the first of which will be "The Fixer." He is under the direction of Archer McMackin.

All of these companies are working at the Vitagraph plant in Brooklyn, while at the western studio in Hollywood three other companies are active. Mary Anderson and Alfred Vossburgh are working together in Blue Ribbon features under the direction of William Wolbert, while William Duncan and Carol Holloway have just completed the last episode of "The Fighting Trail," a new serial in fifteen episodes of two reels each, which is scheduled for release early in the Fall.

This record of twelve companies at work simultaneously is the greatest in the history of Vitagraph, and is just the beginning of Mr. Smith's plan to make the company bigger than ever in its career. Besides the stars already mentioned, Earle Williams and Anita Stewart, the favorite Vitagraph stars, are soon to be seen in new features.

Vitagraph Weekly Program

It is announced by President Smith that the Vitagraph weekly program henceforth will consist of the following standard units: One Blue Ribbon feature of not less than five reels, one episode of "The Fighting Trail" serial of two reels, one "Bobby Connelly" release of one reel, one "Big V" Comedy of one reel, and two "Favorite Film Features," a comedy and a drama, total—three thousand feet weekly. In addition, the company will continue its policy of producing four big specials yearly.

FACTIONS AT SAME HOTEL

The management of the Morrison Hotel, in Chicago, had difficulty in keeping both factions of the exhibitors contented, last week. As it happened the members of the American Exhibitors' Association convened in a room adjoining the banquet hall reserved for the National Exhibitors' League on Thursday night. The association members tactfully moved to the floor above.

Next in popularity to the Morrison, as a meeting place for picture men, came the Sherman Hotel, the headquarters of Lee A. Ochs.

CONTRASTS STAGE AND SCREEN ACTING

Madge Kennedy, Goldwyn Star, Finds Work in Films Exact—Stage Kind of Support Missing

Madge Kennedy, who makes her first screen appearance as the star of "Baby Mine," the Margaret Mayo comedy, which is to be released as the second of the Goldwyn Pictures, on Sept. 23rd, has been finding out things about motion pictures.

"Work before the camera," said Miss Kennedy, "is certainly the most exacting of all forms of acting. And it is the truest. No form of faking 'gets over.' I feel when I stand in a scene, in the focus of the camera, and under the all-revealing lighting of the studio lamps, that now I am face to face with the necessity of performance; nothing else will avail. If what I do is good the camera will so record it; and if what I do is bad, or even just poor, weak, futile, the camera will record me in that weakness, that futility. A mistake made is a mistake recorded; there is no such thing as covering up your errors when acting in motion pictures. And in this respect the work is far more exacting than is acting on the legitimate stage.

"There one has the support of a whole company behind him. If one actor makes a mistake another one or two or a dozen will contrive to cover it up, or if they cannot do that will so act that their performance attracts the attention of the spectator away from the blunder and focuses it on them, on some other, welldone piece of work. Not so the movies! There every foot of film stands alone, and passes alone before the critical inspection of the spectator,

whose attention is undiverted by any outside circumstance.

"Besides this, there are so many adjuncts to acting on which the performer on the stage learns to depend, and none of which are available on the studio stage. There is, for instance, that wonderful sense of make-believe that comes of the darkened house in which your audience sits; that aura which hangs between the audience and the stage from the moment that the drop-curtain is lifted. And there are all the wonderful aids which come to the actors through the mechanical and light effects, through noises and melodies, and through the numberless tricks of the stage manager and the stage director. Of course, we have lighting effects in moving picture acting, and when the pictures are shown there is music. But these are not the same thing—they are not aids to the actor, supports to his work, in the sense that he receives aid and support on the stage.

"In the movies we have nothing but the absolute truth! The actor is stripped to his naked abilities, and placed in a glaring light; a camera is turned on him, and he is told to act. Every move that he makes—or fails to make, every emotion that he registers—or fails to register, becomes part of the record, permanent and unchangeable. Let those who are fond of saying, 'You don't get real acting in the movies' think about this."



MARY PICKFORD,
in "The Little American"—Areract.

YEAR OF REVOLUTION IN FILM INDUSTRY

Significant and Progressive Events Have Resulted from Changes in the Releasing of Pictures—New Attitude Toward Star System—Days of "The Exhibitor Be Damned" Passed—Improvement in Quality of Productions

By LEWIS J. SELZNICK

This has been a year of revolutions. New ideas are everywhere in the air. Not a single industry or social or political class has been untouched by the irresistible force of construction.

If the moving picture industry had been immune from this tendency, it would have to be classed as super-human, perfect and immortal. But it has not been immune. The changes have been swift and frequent, bewildering to many, and almost if not completely ruinous to them who were blind to the trend of affairs.

Open Booking Plan a Success

One year ago practically every important motion picture produced was distributed as part of a program. Today a one-armed man can count the programs on his fingers, even if some are amputated. Yet, when I announced my open booking plan a year ago, a number of men who didn't stop to think, declared that I was crazy. Others shrieked that I was a menace to the industry. Most of these have imitated me and are menacing the industry along similar lines. Strangely enough, the industry never was in such a thriving condition as it is today.

So much for open booking. It has become so generally accepted as the only fair and logical method of distribution that I mention it only as an example of the revolutionary trend of the times.

Freedom of the Exhibitor

Following this emancipation of the exhibitor, the next logical step was the emancipation of the producer. A year ago any one who wanted to make a picture, no matter how big his ideas or how much capital he had back of him, was virtually compelled first to make terms with one of the very few organizations which possessed distributing facilities. This was a natural outcome of the program domination. The men behind the programs did not want to face this kind of competition. And moreover, the states' rights field was very uncertain and chaotic. It was impossible to pay a fair price for rights to a certain territory when the most of the exhibitors in that territory were tied down to the program. When the grip of the program was loosened, it enabled the enterprising buyer of states' rights to offer tempting inducements to independent producers to turn out high class pictures, and spend upon them more money than the program manufacturers could afford to spend on single productions.

This was the origin of the open door policy which I have put into effect in my system of exchanges. With distributing centers in every section of the country, I was able to accept for any and all states such productions as came up to my requirements. In my New York exchange alone I have taken on many features in the last few weeks. No man with ideas and capital need now fear to embark in the business of producing, for ample means have been provided to reach the market.

One of the most significant and progressive events resulting from these radical changes in the general system of releasing pictures is the formation of the First National Exhibitors' Circuit. I believe the most important word in the name of this organization is

"first." My hat is off to S. L. Rothapfel, T. L. Tally and the other exhibitors who have had the energy and foresight to embark upon this enterprise, the vast possibilities of which are shown by the ease with which it closed the million dollar contract with Charlie Chaplin. I regard the fact that the circuit turned over the rights for its first picture, "On Trial," to my New York and Chicago exchanges for distribution in their territory, as one of the highest compliments that could possibly be paid to my organization.

New Attitude Toward Stars

A quieter revolution, because it has taken place in the executive office of the leading producers, is the change of attitude toward the star system. The system is all right, and the reason why, a year ago, producers were bawling the big salaries demanded and obtained by stars, was that the producers did not know how to get the value out of their

headliners. The wail died out when the employers of these stars abandoned their program distribution, and began selling pictures for what they were worth, and not at a fixed price per dozen.

The value of a star can be estimated exactly by the result upon the box office when the exhibitor places a banner in front of his house bearing the name of the star. The exhibitor knows what he can afford to pay for pictures in which that star appears, and the producer shares profits with him accordingly. The star's salary increases or decreases in exact proportion to the box office results. The producer who does not know how to maintain the necessary adjustment is the only one who complains about the star system. That does not make the system wrong.

Exhibitors Influence Future

As for the future, I believe the changes and readjustments which must



RUTH ROLAND.
In "Neglected Wife"—Pathe.

constantly take place in any business will be influenced largely by the exhibitors, who are just beginning to learn that they can get just the kind of attractions they want, at mutually fair prices. The exhibitor of today is a different man from the exhibitor of a year or two ago, simply because his emancipation not only has made it possible for him to do his own thinking, but has made it absolutely necessary. He is in direct touch with the source of our prosperity—the public itself—and to him the producers must look for guidance. The days of "the exhibitor be damned," like those of "the public be damned," have passed forever. The producer who refuses to listen to the counsel of the intelligent exhibitor digs his own grave.

Finally, the general effect of all these revolutions is bound to be a constant improvement in the quality of the pictures themselves. It has been proved to the exhibitor that he can make more money by paying more for pictures that are worth more, and he learns quickly which are worth more and which less. There is a big premium placed upon intelligence in production. This, I believe, will be the most notable characteristic of the coming year.

ELTING'S FIRST PICTURE

"Countess Raffelsky," a story of adventure, by Gelett Burgess and Carolyn Wells, will be Julian Eltinge's first Paramount picture.



SCENE FROM "LES MISERABLES"—PATHE.
New Version of Photoplay to be Released.

TO CONCENTRATE UPON PLAYS RATHER THAN STARS IS NEW GENERAL FILM POLICY

Company's New Product Being Chosen for Dramatic Value
—Twenty Reels of New Subjects Weekly Promised

In the process of augmenting its product General Film has determined to concentrate upon dramatic value as the prime consideration, and an announcement of its new product, when given in detail, will reflect this policy. By the middle of August the total of releases will be doubled.

"The success of General Film in marketing motion pictures that have their outstanding value in the story and in artistic production, devoid of the conventional 'star,' has uncovered a gratifying and wholesome condition in the film field," declared an official of the company. "It has become commercially significant that the public appreciates good plays, that it goes to see plays as plays, that it has seen about as much as it wants of stars without plays, and that it enjoys plays from one reel up

to five that have an interesting story and capable actors and have been staged adequately. The O. Henry subjects, which have made such a profound impression and which have proved so profitable are 'starless.' But they do possess a story. They do have a human appeal. They are in every sense of the word 'plays.'"

"The same can be said of the Black Cat stories, comedy-dramas produced fundamentally for 'story,' chosen for story and the players adapted rigorously to story. True, the producer, Essanay, has put into them some of its best people, people who in five-reel dramas represent the star element that seems so indispensable to part of the public even yet. But these people, true artists, play heart and soul in the short length Black Cats and are establishing a new and en-

during school of 'photoplay' that has quality for its first consideration, where a role is a role and not an overworked 'vehicle.'"

"The consistent excellence of the Kalem productions may also be remarked. There every member of the cast plays a vital part, plays right up to the leading man or woman and the latter right along with them, in the sort of story that does not twist the lead, famous as he or she may be, into forced prominence. It is another example of the kind of releases which is winning General Film products such wide response and such encouraging loyalty among picture players. As much can be said of the General Film comedies—all chosen for their humor, their evenly balanced casts and their story—whether with or without featured leads. As a good business stroke and as a well rewarded one General Film is going to fill up its list of product with other such productions."

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen



"SKINNER" FILMS IN HIGH FAVOR Exhibitors Throughout Country Like New Essanay Series

Essanay announces that Bryant Washburn's August release will be "Skinner's Baby," the third of the "Skinner" series. The first subject "Skinner's Dress Suit" was well received by exhibitors in every part of the United States. To date this picture has been shown in nearly one-third of the theaters in the entire country and bookings are still being made for weeks in advance. "Skinner's Bubble," the second of the series, proved so good that it influenced many exhibitors to book the first feature in order not to miss any of the series. Now with the announcement that "Skinner's Baby" is finished no doubt all who have as yet hesitated about contracting for these pictures will do so at once, as an opportunity for an extensive campaign is offered with three subjects in the series.

In "Skinner's Baby," Bryant Washburn plays the part of Skinner and Hazel only again appears as Honey, his wife. Other members of the cast appear in the same parts they did before. Harry Beaumont wrote and directed the play.

MUTUAL ISSUES CATALOGUE Twenty-four-Page Illustrated Volume of Special Service to Exhibitors

The first quarterly catalogue of the Mutual Film Corporation has just been published. It is a compact twenty-four-page volume illustrated with pictures of all the Mutual's stars, beginning with the earliest releases and running from the early W. S. Hart and Mae Marsh pictures down to the Mary Miles Minter pictures to be released two months hence and the coming releases of Charles Frohman successes in motion pictures. Condensed information about each of the stars and pictures, with complete numerical designation, so that the reels can be located promptly in the exchanges and clearing house, are contained in the book.

The catalogue is a part of the elaborate system of special service to the exhibitor instituted in the Mutual Film Corporation by President John R. Freuler. "We will issue a new edition of the catalogue every quarter," said Denis J. Sullivan, of the Mutual's executive staff. "We will constantly have available every picture listed, and the list will grow to take in everything among the added productions."

The catalogue will be sent free to any motion picture exhibitor on application to his closest Mutual exchange.



GOLDWYN BOOTH AT CHICAGO CONVENTION.

DISTRIBUTION OF LINCOLN CYCLE Chapin Explains Preliminaries—Mailing Campaign to Give Direct Contract

Benjamin Chapin, president of the Charter Features Corporation, distributors, as well as the star of Lincoln Cycle pictures, is a believer in painstaking care and thoroughness in every branch of the process of making and marketing a motion picture. As a result, he spent years in the production of the "Lincoln Cycle"; for this reason, also, he has conducted a large advertising campaign for many months, familiarizing exhibitors, exchanges and public, as well as the state rights buyers, with every detail of his proposition.

"We wrote to each and every man whom we considered big enough to appreciate the value of what we had to offer," said Mr. Chapin, in explaining his policy of distribution, "and whom we might reasonably expect to be interested in our pictures. Not that it was our intention to express the

pictures to him. No. But you can easily see that when we turned over a batch of requests for rental of the 'Lincoln Cycle' in a certain state to a state rights buyer, assuring him of certain bookings without the cost of one cent for salesmen or otherwise, that buyer would see the practical, commercial value of our pictures, and would be the more anxious to obtain the territory.

"We sent out two hundred thousand pieces of mailing matter last week and fifty thousand in the week previous. If ever the picture market was combed, we have done it. And that is why I can make such favorable contracts with exchanges and state rights buyers: I have a market to offer them, in addition to that part of the market which their own initiative and selling ability will open to them."

WM. L. SHERRY SIGNS BIG CONTRACTS Makes Extended Trip Through New York State to Sign Paramount and Arcraft Contracts

William L. Sherry, District Manager of New York State and Northern New Jersey for the Paramount and the Arcraft Companies, has just finished a ten-day trip through New York State and has succeeded in closing practically all the cities and towns he visited for Paramount and Arcraft Pictures.

Mr. Sherry, early in the campaign of co-ordinated bookings for Paramount and Arcraft, decided to cover the principal cities himself. When things were ready for the taking up of houses under the Star Series Selective Booking Plan, Mr. Sherry started

out by machine. He has closed the greater part of the business in the State, has already returned to the New York office for a brief stay to approve contracts secured in the city and has returned to the road to finish up.

Besides the principal cities—Syracuse, Rochester, etc.—Mr. Sherry has signed up a chain of theaters in Buffalo—Shea's Hippodrome, the Strand, Regent, Academy, Victoria and others. Many of the houses contracting for the new star series have planned increased prices and have entered into an entirely new policy.

DEMAND FOR MACK FEATURE Exhibitors at Convention Display Interest in "Who's Your Neighbor?"

Exhibitors who attended the Chicago convention received with open arms Herman Becker, Maurice H. Bob, and Samuel Kreiberg, of the Master Drama Features, Inc., sponsors of "Who's Your Neighbor?" Willard Mack's sociological photodrama, according to a telegram received at the office of that corporation.

Interest among state-rights buyers and exhibitors for "Who's Your Neighbor?" is keen, according to Mr. Becker's telegram. Every exhibitor and state-rights buyer of note at the convention expressed a desire, it is said, to see "Who's Your Neighbor?" and accordingly immediate arrangements were made for a special screening.

BASEBALL GAME IN FILM

A ball game between the Giants and the Phillies at the Polo Grounds, New York, at which there were 22,000 spectators, was filmed in Thomas A. Edison's photoplay, "One Touch of Nature." Manager John J. McGraw has a leading part. John Drew Bennett, godson of John Drew, the actor, has the stellar role, while Viola Cain plays the leading feminine part.

"One Touch of Nature" will be released through the Kleine-Edison-Selig-Essanay Service.

OPENS ALBANY BRANCH General Film Appoints R. E. Gallagher Manager of New Distribution Office

In order to improve facilities for distribution in the Albany territory the General Film Company has opened a branch in the capitol city, with Raymond E. Gallagher as manager. Mr. Gallagher, who has been connected with the sales department of the New York exchange, begins his duties at once.

The Albany territory has not been served by General Film from an office in that city, the distribution having been from New York. There was, however, such a demand for General Film products developing there that it was decided that the exhibitors should have better facilities. The new branch is located at 48 Howard street.

Mr. Gallagher has made an unusually good record as a film salesman in the New York district. Before joining Branch Manager H. H. Buxbaum's force he was for years at the Vitagraph plant in Brooklyn. He was formerly private secretary to J. Stuart Blackton, and served in the publicity department of Vitagraph.

"GOLDEN RULE" APPLIED TO REELS

A "Golden Rule for Operators" is being sent broadcast through Texas by J. B. Dugger, manager of the Dallas branch of V. L. S. E., distributing organization for Vitagraph. It is founded on the "do unto others as you would be done by" lesson, but applies strictly to reel bands.

The purpose of the Golden Rule is, primarily, to save work for the man in the projection room and assure exhibitors of a smooth-running show, but it has a broader and, to the industry, more vital purpose—pleasing the public. The idea of Mr. Dugger was inspired by the discovery in the inspection room of his branch that some operators were careless in replacing the bands on reels, with the result that frequently reels were run outside their proper place.

However, there were occasions where the booking was so close on some features that the films had to be rushed from one theater to another. It was in cases like this that the switching of reels was discovered, owing to the trouble encountered by the recipient operator. After studying over the proposition and appealing in specific instances to the operators to exercise care in replacing their reel bands, Mr. Dugger determined upon his "Golden Rule" as a means of helping not only his own company, but the entire industry, including manufacturers, exhibitors and operators.

"EXHIBITORS' PLAN BOOK"

"The Exhibitors' Plan Book," a weekly publication, is announced by V. L. S. E., the distributing organization for Vitagraph product. It is a combination of the company's house organ, which has been known as "The Vitagraph Exhibitor," and the V. L. S. E. plan book which is issued with each Blue Ribbon feature. The object of the consolidation, it is declared, is to give the exhibitors one compact magazine instead of two.

The magazine is edited by Nat S. Stronge, publicity director for V. L. S. E.



RAYMOND E. GALLAGHER,
New Branch Manager for General Film
in Albany.

NEW FILMS ON HOFFMAN LIST

"Fringe of Society" and "Silent Witness" to Be Released

The Fall releases of M. H. Hoffman, Inc., are said to rival in interest "The Bar Sinister," which the company is now handling. The first of these is "The Fringe of Society," now being made for us by the George Backer Film Corporation. Ruth Roland and Milton Mills are co-stars in this picture, and associated with them are Leah Baird, J. Herbert Frank, Ollie Kirkby, George Larkin, and James Cowler.

The second feature, which will be ready for release in September, is "The Silent Witness," in which Gertrude McCoy is the star and for which Hoffman acquired the world rights from the Author's Film Co.

BOOK VITAGRAPH FILMS

Two Hundred and Fifty Days Recorded at Convention—"Anita Stewart Week"

Convention Week in Chicago also was Vitagraph-V. L. S. E. Week, and for two reasons. First, R. E. Abel, manager of the Chicago branch of V. L. S. E., recorded 250 days of bookings for Vitagraph features during the week, and second, the manager of the Revelry Theater, at 342 East Forty-seventh Street, Chicago, declared the seven days of the convention period "Anita Stewart Week" at his theater, featuring the Vitagraph star each day in a different picture.

The 250 days' booking reported by Manager Abel sets a record for Vitagraph in the Windy City and is one of the most remarkable showings ever credited to any company. Not satisfied with this performance, Mr. Abel arranged another feature which brought Vitagraph more forcibly to the attention of exhibitors and the public. He held a private showing of "Within the Law" in the Alhambra Theater, three blocks away from the Coliseum, where the exhibitors held their exposition, and admission was by special invitation.

AIMING FOR BETTER TITLES

Since establishing its department for the investigation of exhibitors' needs, the Essanay Company has gained an intimate knowledge of the improvements required. One of the chief causes for complaint has been the lack of appropriate titles for features. In many instances they mean absolutely nothing to the passerby. Oftentimes they not only fail to give a key to the story, but they have none of that appeal which is especially necessary where a theater manager depends on the name of the star and the title of the subject to draw his people.

At the very inception of this investigation several months ago the fact that this trouble had to be remedied became so apparent that immediate steps were taken by this company to obtain more suitable titles.

MAE MURRAY WITH BLUEBIRD

Mae Murray has signed a contract to become a star in Bluebird photoplays. Robert Leonard, her director with the Lasky Company, will have charge of her screen appearance with the Bluebird company. Miss Murray's most recent picture in New York was "At First Sight," at the Rialto Theater.

INDEPENDENT FEATURES

The OPEN MARKET

STATE RIGHTS

SPITZER BACK FROM COAST King-Bee Executive in Big State Rights Campaign

N. H. Spitzer, vice-president and sales manager of the King-Bee Films Corporation, has returned from his trans-continental trip in the interests of the Billy West comedies. Mr. Spitzer was absent from New York about five weeks and visited the important film centers in the country, covering in all between 15,000 and 20,000 miles on the trip.

Mr. Spitzer succeeded in disposing of the whole available territory for the King-Bee Billy West comedies. This in itself is something of a record as the first Billy West comedy was only released on May 15, and the entire United States territory was disposed of in about sixty days thereafter.

Mr. Spitzer reports that conditions generally in the motion picture field of the United States are booming along at a hurricane clip, and that the demand for comedies is continuous.

INSPECT ESSANAY STUDIO 500 Exhibitors See Five Companies at Work in Chicago Plant

Five hundred exhibitors took advantage of the invitation of George K. Spoor, of the Essanay Company, to inspect the studio during the National Convention at Chicago last week. In order to make their trip worth while arrangements had been made for five companies to be at work. With all preparations made so that work could progress without a stop, it was a very interesting trip to the many who had never before been privileged to watch the pictures, which they would later see on their own screens, actually being made. It was noticeable that many carried books in which they made notes to be used as an aid in preparing articles for their house programs.

Through the courtesy of President George K. Spoor, Taylor Holmes, the newest Essanay star, was introduced to the exhibitors, and Mary McAllister and Bryant Washburn, who had been so well received on the nights when they appeared at the Coliseum, had an opportunity to thank their many friends.

OPENS ST. LOUIS OFFICE Hoffman Establishes "Foursquare" Ex- change, with Sidney J. Baker in Charge

The St. Louis "Foursquare" exchange, the first of the many branches to be established by M. H. Hoffman, Inc., formally opened its offices last week in the Empress Building, in charge of Sidney J. Baker. Mr. Baker was for a number of years identified with Bluebird photoplays, and is said to be one of the best known salesmen in the Middle West.

This exchange will cover the States of Missouri, Iowa, Kansas and Nebraska, and will form one of the so-called "Service Stations," which are being established throughout the country as a convenience to the exhibitor.

NEW HOLMES TRAVELOGUES

The Burton Holmes Battery of Rapid-Fire Cameras has been heard from; one section, under command of Mr. Holmes personally, has just sailed from Sydney, Australia, via the Philippines en route to China and Japan, after the conquest of everything picturesque and interesting in the Antipodes. Mrs. Holmes and Herford T. Cowling accompany him.

The second section of the Burton Holmes Battery, with Louis Francis Brown in charge, has just sent Paramount 25,000 feet of interesting and exclusive motion pictures from Fiji, Samoa, Tonga and Hawaii, including such interesting subjects as the volcano of Kilauea in its most spectacular eruption since 1847; the ceremony of walking on the fiery stones, as performed by the barefooted Fijians; Samoan war dances; a series taken in and about the home of Robert Louis Stevenson; native feasts and dances of the various native tribes in the South Seas. Mrs. Brown and daughter and Ira J. Ingraham are with Mr. Brown, now en route to Alaska to take more pictures.

BEADELL TO REPRESENT ALLEN

F. C. Allen, general manager of the Allen Film Corporation, has engaged Ben W. Beadell as special representative of his company.

For a number of years Mr. Beadell was the special representative of the Essanay Company. Later he became affiliated with the General Film Company and K-E-S-E Inc., holding important positions. It was in these various capacities that he was enabled to meet practically every exhibitor in Chicago and the surrounding territory. In his new position he will have supervision of the salesmen handling "The Garden of Allah" in the seven states for which it controls the rights.

SENG INAUGURATES WIDE CAMPAIGN Exhibitor Gives Reasons for Backing Up Buyers of "Parentage" with Advertising After Territories Are Sold

In a statement issued from his office, Frank J. Seng, who is handling the State rights to "Parentage," says that he intends to consider exhibitors' interests only in connection with the marketing of his product.

"I also want to make it perfectly clear," said Mr. Seng, "that I heartily endorse the idea advanced by many of the territorial rights buyers, namely, that the publicity and advertising for any special feature production be continued long after the picture has been allotted and the distributor's interest in it has supposedly ceased."

"With considerable pride I call attention to the fortnightly house organ that will be devoted exclusively to the interests of all those exhibitors who will want to book 'Parentage.' Not to my knowledge has any States rights distributor heretofore deemed it necessary to 'follow through' after disposing of his product with any form of advertising whatsoever. The *Parentage Messenger*, going into every part of the country twice each month, will speak for itself."

"I also intend to back up my belief in the need for closer co-operation between distributor, buyer and exhibitor, by a continued use of the advertising pages of the trade magazines. These trade ads, like our

house organ, will be of great sales value to purchasers of prints, because they will smooth the pathway to additional bookings."

"In the Greater New York territory the twenty-four-sheet stands that were so effective during our week at the Rialto Theater will carry for another month a direct appeal to the public. A special four-sheet reading, 'Ask your local theater to book it!' takes the place of the Rialto dating and will be on duty night and day creating new business for later runs. Wherever it is practicable I have directed my organization to secure extensions of contracts for billboards. If the paper is weatherbeaten I will urge the posting of fresh stands in every instance."

Mr. Seng said he did not wish to go on record as favoring the billboard above the newspaper as an advertising medium.

"If it were possible to obtain sufficient revenue from the sale of a single States rights production I would most certainly back up every booking with a newspaper campaign of my own. But having determined to ask only reasonable prices for all territories, I will not stand by and see the buyers held up for more money than they can afford to pay, not even to divert such funds to the purchase of newspaper space."



GEORGE HEBAN IN "COOK OF CANYON CAMP"—Moresco-Paramount.

CIVIL WAR DRAMA

"A Daughter of the Southland" is a Selig two-reel drama of the days of 1860-65. The story has to do with the love of a Southern girl for a Northern naval officer and of her loyalty to him. The battle between the Monitor and Merrimack is reproduced in the action of this drama. Some excellent photography and scenic effects are introduced.

BUYS RIGHTS TO CURWOOD FILM

M. H. Hoffman, vice-president of M. H. Hoffman, Inc., has signed a contract with Frank Hall Productions, Inc., acquiring all the unsold territory for "Her Fighting Chance," James Oliver Curwood's Arctic story, in which Jane Grey is the star. With the exception of the South, New Jersey and a few of the far western states, M. H. Hoffman, Inc., now controls the rights for this picture throughout the entire country.

NEW V. L. S. E. SALESMEN

V. L. S. E. announces the addition of two new salesmen, Paul V. Phillips, until recently vice-president of the North Carolina Motion Picture Exhibitors' League, and Harold Hevia, who was the owner of one of the first motion picture theaters in Greater New York. Mr. Phillips has joined the Washington Branch of Vitagraph, V. L. S. E., and has been assigned to the North Carolina territory.

DOUGLAS VISITS EAST

W. A. S. Douglas, general manager of the Lasallida Film Company, featuring Baby Marie Osborne in Pathe release, is on an extended trip in Eastern States.

POSES FOR RECRUITING POSTER

A novel motion picture has just been released in the Hearst-Pathe News, to aid enlistments in the army and navy. It shows Howard Chandler Christy, the illustrator, making a recruiting poster which was posed for by Pearl White, who is now appearing in the serial, "The Fatal Ring." The poster, which is entitled "Did You Think I'd Stay at Home?" will be printed and displayed throughout the country.

In the pictures in the Hearst-Pathe News, Mr. Christy is shown conferring with Miss White in his studio in New York, relative to the sittings. Miss White then dons the khaki uniform and the artist is shown at work on the poster. Finally it is finished, and as a closing scene Miss White and Mr. Christy are seen on either side of the poster. Miss White congratulating the artist on his work and he smiling his acknowledgments.

"HER CONDONED SIN"

H. H. Bruenner spent Convention week in Chicago in social frivolities; nevertheless he found time to dispose of the New England rights of "Her Condoned Sin" to W. L. Mayo, vice-president of Metro, and the Kansas and Missouri rights to A. H. Blank, representing the Mid-West Photoplay Company.

ATTEND TEXAN CONVENTION

One hundred and fifty representatives of Texas motion picture theaters, supply houses and film exchanges attended the two-day convention of the Texas Amusement Men's Association, which opened recently at the Tremont Hotel, Galveston, Tex. The Federal Theater tax was one of the main issues discussed by the showmen.

Fountain of Information Minneapolis, Minn. July 11, 1917

Dramatic Mirror,
1493-1505 Broadway,
New York City.

Gentlemen:

We want to thank you for sending us a recent copy of The Dramatic Mirror, and to congratulate you upon the very intelligent and snappy State Rights department that you are conducting.

We find The Mirror a fountain of valuable information and would not think of attempting to get along without it.

Sincerely yours,
American Maid Film Co.
By F. A. Wilson.

INTEREST IN HYLAND FILMS

State Right Buyers Await Re- lease of "Persuasive Peggy"

During his visit to the Chicago convention M. A. Schlesinger, president of the Mayfair Film Corporation, found a keen interest among state right buyers and exhibitors in the new Peggy Hyland production, "Persuasive Peggy." The story of the picture has gained high favor in both magazine and book form, for many are familiar with the charming story of Maravene Thompson. The release of the production is therefore awaited with considerable anticipation. Mr. Schlesinger has returned to New York, and has taken up the question of the trade showing.

Miss Hyland was unable to attend the convention owing to important business engagements in town. However, she did not forget her many friends, and thousands of original souvenirs were distributed by a number of young girls.

TO INTERVIEW LESSER

Headquarters of New State Right Buyers' Organization Busy with Appointments

The office of Sol L. Lesser at 523 Long-acre Building, which will be the temporary headquarters of the new National Organization of State Right Buyers, is busy arranging appointments for interviews with Mr. Lesser upon his arrival in August, for the consideration of the deluge of propositions and offers pouring in since the announcement of the establishment of the organization. Some of the most prominent film concerns have submitted offers and have requested interviews.

MASTBAUM ON VACATION

Stanley V. Mastbaum, managing director of the Stanley Company, has gone to the Canadian woods for a vacation of hunting and fishing. For the past several months Mr. Mastbaum has been especially active, and he has not had a protracted rest from his duties since the summer of 1913.

Incidentally, just before he embarked for his vacation, he announced that he had signed a contract whereby he will present the entire first year's output of the Goldwyn pictures at the Stanley Theater, Philadelphia. There are to be twenty-six films issued.

NEW BOBBY CONNELLY SERIES

Within two weeks V. L. S. E. will begin releasing the new Bobby Connelly Series, in which Vitagraph's boy star, surrounded by his own company, will be presented in an entirely new set of features. Eight pictures, all one-reelers, have been completed and slated for release, which carries the schedule up to the last week in September. The complete series will consist of ten pictures. The first five of the series were directed by Wesley H. Ruggles and the others by Charles M. Seay.

CUMMINS SELLS RIGHTS

Samuel Cummins, film broker, who is busy in disposing of features turned over to him by other agents, has sold Upper New York State territory of "Race Suicide," for the Phax Picture Co., to Joseph Hopper, of Corning, N. Y.

NEW FEATURE FILMS REVIEWED

"IN SLUMBERLAND"

Five-Part Drama by L. V. Jefferson, Featuring Thelma Salter. Produced by Triangle Under the Direction of Irvin Willat. The Players—Thelma Salter, Laura Seary, Jack Livingston, J. P. Lockney, Walter Perry.

POINTS OF INTEREST

A charming Irish idyl, half real and half fantasy. The delightful staging and directing which preserves the elusive atmosphere of a fairy-tale.

"In Slumberland" has all the charm of a child's fairy tale combined with a very interesting little story of real life. The scenes are laid in Ireland, where almost anything is apt to happen, and where the illusion is created so perfectly that the element of probability is lost sight of altogether. This is accomplished by the skillful direction which carries out the prevailing note of the piece even to the quaint subtleties, which are written in the broadest brogue. The picturesque Irish village, the types selected for the peasants and the unexpected little interludes in fairyland make up an unusually artistic and elusive photoplay.

It is the story of a young Irish soldier, his wife and little daughter, who are living contentedly in their thatched cottage until the villain, a wretch of a landlord, sends the young fellow off to the war because he has evil designs on the young wife. Matters go from bad to worse with the little family, but the situation is saved by the father, who wars the little daughter of approaching disaster and restore the father to his helpless brood.

The cast, with Thelma Salter in the role of the child heroine, caught the spirit of the play and made it a finished and artistic production.

Although the main theme of this play is childhood, it is by no means a child's story primarily, and exhibitors will find that it will be appreciated by any audience not too blasé to enjoy an Irish romance.

A. G. S.

"YOUTH"

Five-Part Drama by Roy S. Sensabaugh. Featuring June Elvidge and Carlisle Blackwell. Produced by Peerless. Under the direction of Romaine Fielding. Released by World.

The Players—Carlisle Blackwell, June Elvidge, Johnny Hines, George Cowi, Muriel Outricha, Robert Broderick, Victor Kennard, Henrietta Simpson, Henry West.

POINTS OF INTEREST

A "human interest" plot in which the combination of Tennessee scenery, hard work and a pretty girl reforms an idle wander.

"Youth" is a study in environment which contrasts the soul-destroying effects of too much money in a large city with the ennobling influence of hard work in God's out-of-doors. The individual who responds so readily to the change in his surroundings is the usual type of rich man's son who is all right at heart, but who has had his character weakened by too much money, leisure and flattery. His change of heart is materially assisted by the appearance of a lovely and noble woman doctor in the midst of the Southern scenery where he has been sent to work out his salvation. How her contempt for his idle life stings him to worthy action and how his subsequent energetic behavior wins her forgiveness and love, makes up the action in a very pretty and interesting romance.

June Elvidge played the part of the young woman doctor with delightful restraint and charm. The contrasting backgrounds of the mad whirl in the city and the placid life in the country were very effectively presented. There are a number of particularly artistic scenes on a houseboat.

The popularity of this combination of stars will be increased by this addition to their repertoire of charming and character-istic romances.

A. G. S.

"WHAT MONEY CAN'T BUY"

Five-Part Drama by Beulah Marie Dix. Adapted from the play by George Broadhurst. Featuring Jack Pickford, Louise Huff and Theodore Roberts. Produced by Lasky Under the Direction of Lou Tellegen. Released by Paramount.

The Players—Jack Pickford, Louise Huff, Theodore Roberts, Hobart Bosworth, Raymond Hatton, James Cruze, James Nelli, Bliss Chevalier.

POINTS OF INTEREST

A story of American pluck which triumphs over foreign intrigue. The combination of three such stars as Jack Pickford, Louise Huff and Theodore Roberts in unusually sympathetic roles.

In "What Money Can't Buy" an American youth teaches a foreign princess that kind hearts are more than coronets and, in his turn, learns that there are many things too precious to be within the power of gold to buy. The story belongs to the type that brings wild applause from the audience as

"THE WARRIOR" AMUSING AND THRILLING

Ernesto Pagani, the Italian combination of Samson and Douglas Fairbanks, remembered as the African, Maciste, in "Cabiria," is the hero of a new spectacular drama, "The Warrior," which was presented at the Criterion Theater for a four weeks' engagement, beginning July 16.

The Austro-Italian conflict serves as the background of the picture, and Maciste—he still uses the title made famous in his representation of a Nubian slave in "Cabiria"—is disclosed as a warrior uniquely amusing and venturesome. With a personality quite as fresh and ingratiating as that of Fairbanks, Maciste far surpasses in strength and athletic prowess the American screen actor. It has been a frequent pastime of Fairbanks to wipe out frontier towns by means of his agility and resourcefulness as an athlete; but Maciste destroys whole Austrian armies with the aid of his powerful "right"—or "left," for that matter.

Are the Italians in danger? Maciste seizes a huge log from a fire and slays scores of the enemy. Is the ammunition exhausted? He rolls snowballs of cantaloupe dimensions and knocks down advancing Uhlans. Is there special strength demanded? He pushes over a horse with herculean ease, uproots a good-sized tree, and captures a sharpshooter concealed in its branches.

Again, he is seen scaling an apparently insurmountable precipice, from which he hurls a boulder into his foes below. He lassos the enemy in groups of three, and rolls them down the snow-steeped mountain. Finally he routs the Austrians from a well-fortified castle in time to save the heroine from a familiar war-time atrocity. Indeed, it is safe to say that were the Italian army supplied with a dozen Macistes *Italia Irredenta* would long have been an accomplished fact.

By arrangement with the Italian Government there are shown some remarkable photographs of the Italian troops in action on the Alpine front. Groups of soldiers are seen crossing over deep canyons hand over hand and climbing perpendicular cliffs by the aid of knotted ropes. Aside from the amazing activities of its protagonist, "The Warrior" possesses a strong appeal for those who enjoy the beauty and grandeur of mountain scenery.

"The Warrior," in no sense of exaggeration, is one of the most amusing and at the same time most thrilling pictures which Europe has furnished us. It also has the virtue of brevity. The film, it is understood, is to be sold upon the state rights basis. There should be no trouble disposing of it among exhibitors who are enterprising and careful of the best interests of their audiences.

L. R. R.



"IN SLUMBERLAND," STARRING THELMA SALTER.—Triangle.

the American foils the foreigner just as things look blackest for the Stars and Stripes. The patriotism is perfectly spontaneous, however, and the "spread eagle" situations so mixed with humor as to seem perfectly natural and unforced. The setting in and about a picturesque old castle is most artistically presented and furnishes an interesting background for a charming international romance.

The story hinges on the adventures of an American youth and his millionaire father who are visiting a small principality in an attempt to put over a business deal. The son promptly falls in love with the daughter of the king, who is a weak and treacherous ruler and betrays the young American into the hands of the court villain. The escape of this youth from his perilous position and the blissful ending to his love affair with the princess concludes a pretty romance abounding in thrills.

Exhibitors will appreciate the fact that in this play they will be able to feature the names of three prominent stars, each of which in itself would be a substantial attraction.

A. G. S.

"THE GOLDEN IDIOT"

Five-Part Comedy-Drama Featuring Bryant Washburn. Produced by Kessanay Under the Direction of Arthur Berthelet and Released by K. E. S. E. July 23.

The Players—Bryant Washburn, Virginia Valli and Arthur Metcalfe.

POINTS OF INTEREST

A whimsical and amusing love story which allows full scope to the leading man to display his familiar and charming personality. Well directed.

While the material in "The Golden Idiot" is sufficient in itself to entertain the spectator the success of the picture can be credited to Bryant Washburn. Should personal magnetism or the ability to act naively be lacking in the role of the leading man the story would seem absurd. His winning personality is evident constantly and his talent as an actor helps considerably.

The story is highly implausible but amusing and of a type that is bound to be liked. It holds the attention of the spectator continuously and has such wholesome appeal that it only remains for the leading man to make it thoroughly enjoyable. It recounts the adventures of a young man who takes to the open road to seek his fortune. His personal charm, interpreted so decidedly by Mr. Washburn, wins him friends wherever he goes, a position as a secretary and a girl at the end.

Virginia Valli gives a performance of the girl that is always charming. She does not gush, a habit that some ingenues have acquired lately, and she is always reserved.

The director has accomplished good work, but the highest praise should be given for his choice of exterior locations and his knowledge of what constitutes smartness. He has staged a succession of incidents, such as motor boating on a beautiful lake and working in an office situated in pine woods, etc., that it is cruel to reviewers to see his product in a stuffy projection room full of reviewers.

"The Golden Idiot" is an excellent booking proposition for any exhibitor. The name of Bryant Washburn is synonymous with box-office value and the picture has enough good points to please everybody.

F. T.

"RICHARD THE BRAZEN"

Five-Part Drama by Cyrus T. Brady and Edward Peple. Featuring Alice Joyce and Harry Morey. Produced by Viagraph Under the Direction of Perry N. Vekroff.

The Players—Harry Morey, Alice Joyce, William Frederic, Franklyn Hanna, Robert Kelly, Agnes Eyr, Charles Wellensley, William Bailey.

POINTS OF INTEREST

An ingenious plot in which a young Texan assumes the identity of an English peer. The skilful acting of the two principals in roles perfectly suited to their personalities.

"Richard the Brazen" is the romance of a modern knight who has all the flourish and daring of the knights of old, although he happened to be born in Texas in the twentieth century. While traveling with his chum, an English peer, an accident forces him to assume his friend's title, valet and monocle and leads to a meeting with a girl whom he has worshiped from afar in England. He is obliged to court her under false pretenses and the complications growing out of this false situation culminate in a stirring fight with a burglar in which the true state of affairs is revealed and Richard restored to his rightful title as scion of a Texas family.

Much of the action is pure comedy and for the most part very amusing although a few scenes seem unnecessarily dragged out for the obvious purpose of padding. The story is staged against a background of a fine old family estate with unlimited romantic spots for the sentimental scenes in the action. Alice Joyce as the bewitching American girl and Harry Morey as the Texan (alias His Lordship) showed a spontaneous appreciation of the humor in their respective roles. The cast as a whole was excellent.

The combination of Harry Morey and Alice Joyce in these plays of human interest has proved exceedingly popular and this last production, while somewhat lighter than the others, is most artistically presented.

A. G. S.

"MISS DECEPTION"

Five-Part Comedy by Joseph Franklyn Poland Featuring Jean Sothorn. Produced by Van Dyke Film Corporation Under the Direction of Eugene Knowland. Released by Art Drama.

The Players—Jean Sothorn, Jack Newton, Rob Kegerels, Mary Mora, Edwin Stanley, Jack Ellis, Hal Peel.

POINTS OF INTEREST

An amusing story of a country girl masquerading in the city. The picturesque rural setting.

"Miss Deception" is a fairly entertaining little comedy in which a Southern girl, who is believed by her city relatives to be a young barbarian, decides to play the part in real earnest. Most of the comedy revolves around the madcap efforts of this young girl to appear uncouth and the horror of the family at her goacheries. In spite of her youth and apparent unsophistication, the little "barbarian" manages to break up an undesirable love affair between her father and an adventuress and finds a handsome and devoted husband in a man who had seen through her innocent deception from the first.

Jean Sothorn as "Miss Deception" romped through the role with her characteristic artless gaiety. The first part of the play was staged in a number of delightful scenes of country life with touches of Southern atmosphere. On the whole, the cast was well chosen although the behavior of a few of the heroine's "society friends" left a question as to the exact nature of the society they frequented.

Exhibitors will find Jean Sothorn featured here in a role which is perfectly adapted to her talents and which is the center of a pretty if somewhat trivial photoplay.

A. G. S.

"DANGEROUS UNDERGROUND"

Fifth Episode in Two Parts, of "The Fatal Ring" Serial, Featuring Pearl White. Produced by Astra and Released by Pathe.

The Players—Pearl White, Warner Oland and Earle Fox.

POINTS OF INTEREST

The thrilling rescue of Pearl Standish and Knox from the ferry boat slip.

It is reasonable to state that if the succeeding episodes of "The Fatal Ring" continue the high average of thrills that have been in those past, it will prove one of the most popular serials that Pathe has turned out. In this chapter there is a fine punch in the rescue scene, when Pearl and Knox are dragged from the water in a ferry slip just as the boat is about to crush them. The scenes that come after this, outlining the continued chase after the violet diamond and its setting most assuredly sustain the interest of the spectator. The episode ends with Pearl, having been condemned to death, suspended over a vat of molten metal, her head within six inches of the fiery surface.

F. T.

BEGIN PARAMOUNT-SENNETT COMEDIES

One Production Every Two Weeks Is Called for Under Terms of New Agreement

Upon his arrival in California, after the signing of an agreement whereby he will produce comedies exclusively for release by Paramount, Mack Sennett went into conference with Jesse L. Lasky, Cecil B. De Mille, Milton B. Hoffman and other officials at the Lasky studio. As a result of his informal chat Mr. Sennett is most enthusiastic concerning the future for Paramount-Sennett productions. The entire Sennett organization at Edendale is to continue intact, according to Mr. Sennett, and plans are already completed for the beginning of active operation upon productions of the new Paramount-Mack Sennett Comedies, one of which will be released by Paramount

every two weeks under the new agreement. In a wire to the Paramount home office in New York, Mr. Sennett said: "Work began today on the first of the new Paramount-Mack Sennett comedies. Hereafter all the comedies under my direction will be put on the market under this name. This is the result of an agreement recently entered into in New York. I will retain the same studio in which I have produced all my photoplays. Everything at the studio will go on just about as before. The personnel of my associates will remain the same. The only difference will be the plan of distribution and the trade-mark over the door."

NEW FEATURE FILMS REVIEWED

"THE MOTHER INSTINCT"

Five-Part Drama by Maude Pettus Featuring Enid Bennett. Produced by Triangle Under the Direction of William Nelli.

The Players.—Enid Bennett, Rowland Lee, Margery Wilson, Tod Burna, Jack Gilbert, Gertrude Claire, Carl Ullman.

POINTS OF INTEREST

A touching heart-drama of a girl's sacrifice for her younger sister. The extremely effective setting and atmosphere of a hamlet on the Brittany coast.

"The Mother Instinct" is an intense drama of sacrifice and retribution shown against a background of turbulent French seacoast. While the theme of a girl's assuming her sister's disgrace is not original, it is developed here so artistically and with the suspense so well sustained that the treatment puts new life into the old situations. The entire drama is permeated with foreign atmosphere that is created with true artistry and gives a series of really exquisite scenes in a French fishing hamlet and in a Parisian studio. There is a very interesting study in character contrasts in the personalities of the two sisters, and each of the minor characters are drawn with a genuine quality which makes them actually live on the screen.

The heroine is a young French girl living as an artist's model in Paris. When her old mother arrives unexpectedly to visit her, she finds her taking care of a baby whom the girl weepingly admits is her own, and it is not until the trial scene where a man is convicted of murder that the real mother of the child confesses and accepts the responsibility that she has allowed her sister to assume. The denouement comes as a complete surprise and is very skillfully handled.

Exhibitors will find that the artistic development of this play makes up in atmosphere what it lacks in originality of plot.

A. G. S.

"REVOLTING PRIDE"

Thirteenth Episode, in Two Parts, of "The Neglected Wife" Serial, Featuring Ruth Roland. Released by Pathe.

The Players.—Ruth Roland, Roland Bottemley, Corinne Grant, Neil Hardin, Philo McCullough.

POINTS OF INTEREST

As this serial is drawing to a finish the interest naturally is centered on the story. Further speculation as to the outcome is derived in two instances in this episode.

From all signs the producers of "The Neglected Wife" mean to retain until the final foot the interest of those who have been following this serial. With only two more episodes to follow the solution of the problem does not seem to be any nearer. Previous to this chapter Margaret had gone into hiding, so as not to implicate the name of Horace Kennedy in any scandal that would affect his election, and now in this episode Kennedy swears that he will find her at any cost, arriving at this decision through the discovery of a note from the girl to his wife. Also his political opponents determine to find the girl, and counsel her to be seen in the company of Kennedy, so that his esteem may be lowered in the eyes of the voters. The chapter closes with the girl still undiscovered, having once almost been caught by the politicians, but fortunate to have slipped through their hands at the last moment.

F. T.

"THE RESCUE"

Five-Part Drama by Hugh Kahler, Adapted by Ida May Park. Produced by Blue Bird Featuring Dorothy Phillips.

The Players.—Dorothy Phillips, Gretchen Lederer, Molly Malone, Claire Du Bray, Gertrude Aster, William Stowell, Lon Chaney.

POINTS OF INTEREST

An interesting plot centered about the police duel of two women for the love of one man. Good emotional acting in the principal roles.

"The Rescue" is a thrilling domestic drama dealing with a wife's clever campaign for the love of her divorced husband. This she attempts not through her regard for him, but in order to rescue a young girl who forms the third side of this matrimonial triangle. Through the process of the rescue, however, she discovers that she still loves her husband, that he is equally attached to her and that her divorce was

all a mistake. The misunderstanding is explained just after she has married her husband for the second time by way of revenge and the revelation turns her vengeance into a blissful second honeymoon.

An unusually effective bit of acting was done by Molly Malone as the "Baby Vampire," whom the wife sets out to rescue. This young actress shows a refreshing naturalness and charm in her increasingly clever work on the screen. Dorothy Phillips was a sympathetic character as the wife, and the remaining members of the cast were satisfactory. Skillful direction sustained the suspense and made the most out of the tense situations.

This is a melodramatic variation of the eternal triangle theme which is always a popular basis for a play and which, in this case, has been entertainingly presented.

A. G. S.

"WHEN YOU AND I WERE YOUNG"

Five-Part Drama Featuring Alma Hanlon. Produced by Apollo Under the Direction of Madame Blache and Released by Art Dramas.

The Players.—Alma Hanlon, Florence Short, Mrs. Tansey, Robert Mantell, Jr., Louis Stearns and Louis Thiel.

POINTS OF INTEREST

An appealing love story, while not marked with any special originality, profits greatly in the manner in which it is screened.

In "When You and I Were Young" Art Dramas, Inc. is releasing a splendid feature. The story that it tells is of a popular type, and placing the ending first seems to have increased the interest. Two young people, a man and a woman, one the daughter of a farmer and the other the son of a wealthy man, go out into the world to make their own living as a writer and an artist respectively. Following many hardships they meet with success. During this time they have met and, finally, they marry. The first story of the girl's that has been accepted and illustrated by her husband is a tale of their own careers. The reverse twist in the manner of telling lies in the fact that the young woman's father and mother come to visit her, and while she is absent they are given the story of the lives of the two young people to read. From thereon the picture is more or less of a flashback.

Both Alma Hanlon and her leading man, Harry Benham added considerable freshness to the more or less stereotyped roles of the struggling writer and artist. The rural father and mother are well done by Louis Thiel and Mrs. Tansey, and fine work is contributed by Florence Short in the role of a jealous spiteful, of Latin birth.

The direction of the acting is thoroughly adequate, but more can be said of the choice of settings, especially those in and around the farm. These are picturesque and there is an abundance of them. The interiors are correct. However, the director has not exactly typified the Greenwich Village life.

"When You and I Were Young" is a good program picture and can safely be booked for a theater catering to the general class of audience. Advertising should display the name of Alma Hanlon.

F. T.

"LONESOME LUKE, MESSENGER"

Two-Reel Farce-Comedy Featuring Harold Lloyd. Produced by Rollin Under the Direction of Hal Roach and Released by Pathe.

The Players.—Harold Lloyd, Snub Pollard and Bebe Daniels.

POINTS OF INTEREST

The original ideas, however rough, of developing comedy, which are carried out by people who are at once actors and acrobats.

Those persons who have seen all of the two-reel Luke Comedies, the first of which Pathe released not long ago, will immediately realize that the producers seem to have a fund of ideas that are bound to provoke laughs from even the most hardened audiences. Each new release abounds with original bits of business and not to say countless situations that are distinctly funny. They may be worked out by the roughest slap-stick methods, but they are not crude. It is high art in low comedy.

In "Lonesome Luke, Messenger" Harold Lloyd assumes the character of one of the fleet footed knights, who afterward becomes an electrician. Most of the scenes occur



ROBERT WARWICK.
In "The Mad Lover"—Pathe.

in a girl's seminary. The other members of the company capably assist the featured player in getting the laughs and how they all keep from inflicting personal injuries on each other and keep off the casualty lists is really remarkable.

This two-reel comedy is excellent material to provide relief after a five-reel drama. It will go anywhere and as the Luke Comedies are becoming very popular the announcement of the showing should prove a drawing card.

F. T.

"A MIDNIGHT FROLIC"

Split-Reel Animated Toy Comedy. Produced by Toyland Films, Inc., and Released by Peter Pan Film Corporation.

POINTS OF INTEREST

The fact that they are something unique. The current release of the Motoy Comedy.

7,000 COMEDY IDEAS SUBMITTED

U. S. Motion Picture Company's Offer of \$5 a Word for Suggestions Popular

Never in the history of motion picture comedies have there been so many ideas for single-reel pictures submitted to a single company as was the experience of the United States Motion Pictures Corporation which produced the single reel Black Diamond Comedies which are released to all exhibitors by Paramount Pictures Corporation. Inside of two months after the company announced that they would give anyone \$5 a word for any comedy ideas of fifty words or less, 6,852 suggestions have been received.

Ideas were submitted from every State in the country and many have recently arrived from Australia and South America. The officers of the company had no idea whatever that their offer would create such

widespread comment and bring forth so many ideas.

The idea for giving \$5 per word for comedy suggestions was originated by J. O. Walsh, president of the company, in order to get bigger and better writers interested in writing single reel ideas. As a result many of the best comedy writers in the country have been brought into play, and many of their subjects have been accepted.

The hundreds of ideas that have been accepted are said to be particularly clever. According to the statement issued by President Walsh, they contain plenty of comedy action, a sufficient amount of heart interest, plenty of suspense and the comedy ultimate justification. All the suggestions accepted were in fifty words or less.

PATHE SERIAL POPULAR

Additional Bookings Being Made for "The Neglected Wife"

Additional bookings from all the Pathe Exchanges throughout the country show that "The Neglected Wife," the Pathe serial, adopted from the novels by Mabel Herbert Uner, is proving popular with motion picture fans of the nation. The universal appeal of the serial together with the prestige of the name and the fame of its author has been responsible for its exhibition in motion picture houses whose managers had never before booked a serial.

"The Neglected Wife" is a serial presenting a problem of everyday life, that enters or touches every home at some of its angles. The big publicity campaign on the serial, together with the cash prizes offered for the best solution of the problem presented in the story, are in a measure responsible for its popularity.

HITS AT BIRTH CONTROL

"Master of His Home," the forthcoming Triangle play starring William Desmond, hits a decisive blow against the birth control propagandists who have been the subject of much newspaper discussion recently. Alma Ruben, who plays opposite Desmond, appears in the role of a society butterfly of aristocratic parents who marries for money.

A capable supporting cast includes Robert McKim, J. J. Dowling and Eleanor Hancock. The piece was directed by Walter Edwards from the story by R. Cecil Smith.

GEN. KORNILOFF IN FILM

Russian Commander to Figure Prominently in "Fall of the Romanoffs"

General Korniloff, the famous Russian commander who led the new Revolutionary troops to victory in the recent offensive against the Austrians, will figure as an important character in Herbert Brenon's production of "The Fall of the Romanoffs." In the original scenario of the picture General Korniloff was named as one of the characters who is in all of the scenes depicting the recent revolution. A well-known actor had been engaged for the role, but when General Korniloff won his sensational victory a few days ago, Mr. Brenon decided that the actor he had engaged would not do, as he wanted an exact duplicate of the military chief. So Casting Director Hall was set on the task and after two weeks of effort obtained the man he wanted—a famous Italian actor who bears a close resemblance to Korniloff.

"LAW OF THE LAND" READY

New Petrova Feature to Be Released in Middle of August

The screen adaptation of George Broadhurst's play, "The Law of the Land," starring Mme. Petrova, has been completed under the direction of Maurice Tourneur, and is scheduled for release by Paramount under its new selective star-series booking plan in the middle of August. The cast in support of Mme. Petrova includes Wyndham Standing, Mahlon Hamilton, Riley Hatch, J. D. Haragan and T. Vivian. The opening scenes of the production are placed on the Riviera.

WILSON USES PICTOGRAPHS

Gov't Selects Paramount-Bray Series to Carry Messages

The Paramount-Bray Pictographs will be used by President Wilson to carry the messages of the Government to the millions of photoplay lovers each week. A portion of this popular single reel, which is released to all exhibitors by Paramount, will be set aside each week.

Before the United States entered the war the Bray studios offered the Government the use of all the military material they had collected and which had been produced in collaboration with former President Roosevelt. Frederick Palmer, war correspondent; Henry Hensdahl, naval expert; Elmer A. Sperry, inventor, and other high officials in the military and naval departments of the Government. Much of this material was selected by the Government and used in stimulating enthusiasm, patriotism and enlistment. So elated were the Government officials with these pictures that they selected this medium to carry the country's messages to the screen.

STARS IN NEW BILLS

Varied Program Announced by Pathe Company for Current Week

Gladys Hulette, Pearl White and Ruth Roland are the stars appearing in the features of Pathe's bill for the current week. Miss Hulette is seen in "The Last of the Carnahys," a five-reel Gold Rooster play, produced by Asta under the direction of William Parke. The original story was written by Samuel Morse and the scenario by George H. Selts.

Pearl White is seen in the third episode of "The Fatal Ring," entitled "Borrowed Identity." A thrilling succession of scenes and a great fight are features of this episode in which Carlsake traps Pearl and Ross in a diabolical manner. The supporting cast includes Warner Oland, Earle Fox and Henry Geill.

Ruth Roland is starred in the eleventh episode of "The Neglected Wife," entitled "A Reckless Indiscretion." The episode deals with an attempt on the part of the disgraced attorney to steal certain compromising letters. Assisting Miss Roland are Neil Harding, Roland Bottomley and Philo McCullough. The scenario is the work of Will M. Ritchey.

"Southeastern Texas" is the title of the sixteenth "Know America" Combifone scenic. The picture shows the oil fields, lumber mills and shipbuilding yards of Southeastern Texas. An International cartoon and scenic, split-reel release and Hearst-Pathe News, No. 60 and No. 61 complete the program.

MELFORD TO DIRECT HAYAKAWA

Hessie Hayakawa, Japanese star, having finished his production under the direction of William C. DeMille, is shortly to begin another Paramount picture under the direction of George Melford. Although Mr. Hayakawa and Mr. Melford have been together at the Lasky studio for nearly three years, this is the first time that they have ever worked together. William C. DeMille in the meantime has departed for a brief vacation before taking up his next production.

EMPTY VAULTS

An object lesson in prosperity is brought to light in the statement from George Kleine's K. E. S. E. publicity department, that the film vaults of the New York Exchange, with a capacity of 1,680 reels, had last Sunday night less than 100 reels on its shelves. All the rest were working.

Keva Service appears to have grown steadily in favor with exhibitors and the best evidence of it is near-empty film vaults in all K. E. S. E. exchanges nearly all the time.

KLEINE'S SALESMAN CALLED

Ben W. Kanter, New Jersey representative for George Kleine's organization K. E. S. E., traveling out of the Greater New York city branch, was among the first to be called to the army as the result of the drawing of lots. Mr. Kanter will be no stranger to military life, as he has three creditable years to his record as a member of the Coast Artillery. Mr. Kanter was with George Kleine's organization about eight months, but in that time built up a big clientele for his firm.

COMPLETE MARY MACLAREN FILM

Mary MacLaren's first photodrama produced under contract with David Horsley has been completed and will be released under the title of "The Counterfeit Soul." Director Thomas Ricketts and his assistant, Joseph Van Meter, are planning to begin work on a new picture this week.

USE ARTISTIC SUB-TITLES

Clyde Tracy, the sub-title artist, is superintending the designing of artistic sub-titles for the productions of the Bessie Barriscale Feature Corporation and the J. Warren Kerrigan Feature Corporation. He is now at work experimenting with new effects for the first Paralta plays "Rose of Paradise" and "A Man's Man" in which Miss Barriscale and Mr. Kerrigan are to make their first appearance as independent stars.

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is this mission's purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)

LEOPOLD D. WHARTON



Wharton.

"I stand for two things that mean so much to me, and are of equal importance that I cannot truthfully consider one before the other," said Leopold Wharton, vice-president of Wharton, Inc., in reply to a request for a statement for this department. "They are an absolutely equitable business arrangement and honesty in advertising. By equity I mean that a standard percentage of profit to all concerned should be established through this means, and this only can a concern hope to continue operations for any length of time. I do not believe that a producer should release his product to the middle man at an inflated price, but merely satisfy himself with a nominal return on his investment, say twenty per cent. This also holds good for the exchange men and the states rights buyers in their dealings with the exhibitors. Then, in turn, I think you will find that the exhibitor, automatically will average the same percentage. When a man is making more than this he should spend more on his program and when he is receiving less he should in some way cut his expenses. And nobody but the avaricious would say that twenty per cent. is not a reasonable return."

"The sooner that motion picture people realize that the business must be standardized, as is every other successful industry, the better it will be for everybody, even for the man who is now getting enormous profits for his wares. Practically every commodity on the market except motion pictures (and films are certainly a commodity), has a price stamped upon it. In some places the goods

are sold by the middle man at a little less than the market price, but in others they get this price, and in the end the results to the manufacturer average a certain per cent. profit. The middle man can also standardize his profits on an average basis. That is the method I am following in producing and releasing Wharton pictures. I am satisfied with a

percentage on the investment.

"A long life also depends on honest advertising. It does not take long for an exhibitor or the public to become familiar with the man who announces his attraction as the greatest picture ever made, or that it is the most certain box-office success ever released—dealing in superlatives. No reference should be made as to the quality of the picture, letting the consumer be the judge. If a manufacturer hopes to remain in the business, the lowest standard of his pictures must be 'good,' and when they are the mention of the trade name is sufficient to sell them. I defy any one to find inflated praise of a film in a Wharton advertisement."

Following five years as a director for Pathe, Leopold Wharton, with his brother Theodore in May, 1913, formed the producing concern of Wharton, Inc. The first picture that they made was "The Boundary Rider," a tale of the Northwest. Not long after this they placed on the market the thirty-six episode serial, "The Exploits of Elaine," which up to the present time has turned back \$7,000,000. Recently they decided to release independently, and to this end the Wharton Releasing Corporation was formed two months ago.

OTHER PLANS FOR INCE

New Aircraft Director Will Stage from Two to Four of His Own Productions, in Addition to Hart Subjects

Thomas H. Ince, through the Aircraft Pictures Corporation, last week announced that he would personally produce from two to four special productions during the coming year for Aircraft. These films will be released through Aircraft in addition to the Hart-Aircraft pictures and the photoplays he will release through Paramount. A telegram from Mr. Ince received by Walter E. Greene of Aircraft, states that these specials will be similar to Billie Burke in "Peggy" and "Civilization" and will offer pretentious films with unusual themes.

Activities in connection with the production of the initial Ince-Hart offering have already been started at the West Coast studio. The supporting cast is practically complete and the script by C. Gardner Sullivan is ready for shooting. Work on the sets is progressing rapidly and it is expected that the actual filming of the picture will be well under way by the middle of next week.

In speaking of Mr. Ince's own special pictures, Walter E. Greene, President of Aircraft, said: "In announcing the release of Mr. Ince's own special productions, our company further carries out its promise of making it possible for exhibitors to show such cinema offerings as were heretofore presented to the public in the regular legitimate theaters throughout the country. The efforts of Griffith, Ince and De Mille are now at the disposal of the regular exhibitor as a result of Aircraft."

Robert C. and Hal C. Kern have been engaged as film cutters for the Bessie Barriscale and J. Warren Kerrigan productions. They are now at work assembling "Rose of Paradise" and "A Man's Man."

Paul Doucet has finished his engagement with John W. Noble for a seven-reel feature shortly to be released.

SAM HOUSTON IN THE FILMS

Fox to Present Features of Historic Personalities

William Fox announces that he will present a number of photoplays founded on incidents and personalities familiar to school children. In line with this policy the Fox Film Corporation will offer in September a picturization of the career of General Sam Houston, liberator of Texas, under the title, "The Conqueror." The scenario was prepared by Henry Christen Warnack, and William Farnum will be seen in the stellar role. The production was directed by H. Walsh, producer of "The Honor System."

The story of "The Conqueror" begins with Sam Houston's early days among the Cherokee Indians. The major part of the tale is built around his love affair with Eliza Allen, a Tennessee belle. The final episodes of "The Conqueror" are laid in Texas, where Houston is shown leading the American troops in their historic defense against an invading army of several thousand Mexicans.

READY FOR WORK

Clara Kimball Young to Produce "The Marionettes" at New Rochelle

Clara Kimball Young has taken over the Thanet Studio at New Rochelle and has started work on her first picture "The Marionettes," which will be produced by her own organization under her personal direction.

"The Marionettes" was first produced in Paris and enjoyed a long run there, being later produced in this country under the name of "The Puppets," with Mme. Nazimova as the star.

The story concerns a young convent-bred girl, a part admirably suited to Miss Young's well-known talents. Work is now being rushed at the studio under the direction of W. G. Belew, who has been engaged as studio manager, having been with Miss Young in former years. Emile Chautard will direct the picture, which will be ready by Sept. 1.

While the studio is being gotten into shape and her supporting company being engaged, Miss Young and several guests, including her father and mother, are enjoying a yachting and fishing trip along the coast of Maine, and active production will begin on her return Aug. 6.

Miss Young has opened executive and publicity offices in Aeolian Hall, New York city.

COMPLETE SELIG FILM

"City of Purple Dreams" Presents Santschi in Star Role

The completion of the filming of scenes for "The City of Purple Dreams" has been announced by Director Colin Campbell, of the Selig Polyscope Company. The drama presents Thomas Santschi in the star role with Hattie Epton and Fritz Brunette in featured parts. The supporting cast includes Eugene Besserer, Harry Lonsdale, Frank Clark and other Selig favorites. "The City of Purple Dreams," is taken from the novel of the same title and was scenarized by Gilson Willets.

SOUVENIR PROGRAM PLANNED

What is described as an Historical Souvenir Program will be one of the novelties connected with the first annual Screen Club entertainment at the Casino Theater, New York, on Sunday evening, July 29.

Harold Z. Levine, one of the most experienced motion picture advertising and publicity men in the industry, is responsible for the new idea souvenir and it will represent the brains of the advertising and publicity departments of many of the largest film companies, working in conjunction with the editor.

To issue a souvenir program that will succeed in reflecting the tremendous size and importance of the motion picture industry is the task Mr. Levine laid out for himself, and prominent in its subject-matter will be found a complete history of pictures from their inception to the present day.

ANOTHER BROADWAY HOUSE

Plans have been filed for a theater to be erected at the northwest corner of Broadway and Ninety-fourth Street by Eugene Higgins. The house will accommodate 2,760 persons and George Keister, the architect, has estimated the cost at \$200,000.

BABY MARIE IN NEW PART

Baby Marie Osborne is announced as the star of the forthcoming Pathe feature, "Captain Kiddo." This five-year-old youngster has achieved the distinction of being the first child ever to be starred in a five-reel picture.

CLEO MADISON ON THE STAGE

Cleo Madison has temporarily forsaken the screen to play a stock engagement in San Francisco. She is appearing in the leading feminine roles with the Wigwag Company.

BALTIMORE TO BE FILM CENTER

Managers' Association Will Move Quarters from Washington
—Leading Companies Represented

BALTIMORE (Special).—Unless the plans of the managers of large motion-picture producing companies, now located in Washington, go astray, Baltimore in the near future will become the center for film distribution in this section of the country. This will mean that an annual business amounting to nearly \$2,000,000 will be brought here, in addition to the employment of several hundred people and the distribution of thousands of dollars in salaries.

There has been quiet work in progress for some time past to have the Washington exchanges moved to this city. The action of the branch managers of Washington was hastened by what they considered arbitrary action on the part of the Commissioners for the District of Columbia.

A number of new laws were recently put into effect in Washington governing the handling of motion picture films. This action put the branch exchanges to a great deal of expense, much of which they consid-

ered unnecessary. It seems now that the efforts made by the film men do not meet the requirements of the District Commissioners. The film men, therefore, decided to move.

The films now handled in Washington are distributed to all parts of Maryland, Virginia, West Virginia, North Carolina and Delaware. Thousands of reels of motion pictures are handled each day.

The action taken yesterday was participated in by the branch managers of practically all of the leading film producing companies of the country. The action voices the sentiment of the territorial executives of the Triangle Film Corporation, Paramount and Arctcraft Pictures, Metro Film Corporation, Louis J. Selznick Corporation, Goldwyn Pictures, Pathe, World, Greater Vitaphone, William Fox Corporation, Kleine-Edison-Selig-Exchanges, Universal Film Corporation and the Mutual Film Corporation.

BUYS TWO PLAYS FOR 'BILLIE BURKE

Famous Players-Lasky Company to Present Actress in "Arms and the Girl" and "The Runaway"

Two important stage successes have been purchased by Famous Players-Lasky Corporation as vehicles for Billie Burke and will be released by Paramount under the selective star-series booking plan. The first of these is "The Runaway" in which Miss Burke starred on the stage under the management of Charles Frohman a few years ago. The play was presented in Paris by Pierre Veber under the title "La Gamine."

This will be the second instance where Miss Burke will appear upon the screen in a Paramount adaptation of one of her

former stage successes, the first being "The Land of Promise," by W. Somerset Maugham, which has already been completed under the direction of Joseph Kaufman.

"Arms and the Girl," the other play which has been purchased by Famous Players-Lasky for Miss Burke, proved an early season success at the Fulton Theater last year with Fay Bainter in the leading role. The play, by Grant Stewart and Robert Baker, concerns the adventures of several young Americans caught in Belgium during the German invasion.

NEW AGENCY
TO SUPPLY CASTS
H. R. Sanger to Be Representative of Film Folk

Harry R. Sanger has opened an agency as personal representative for players, directors, cameramen, technical men, scenario writers and all other persons engaged in moving picture activities. His offices are in the Commercial Trust Building, 1451 Broadway.

Mr. Sanger has had many years' experience as a casting director, and he proposes to specialize on all matters that come before him. For three years he was casting director for Pathe and furnished players for eight companies constantly. Recently he occupied the position of casting director at the Selznick studios, and now he has embarked in business for himself.

"I am still a casting director," says Mr. Sanger, "the only difference being that my services are at the command of any company which desires them. One difficulty that I have encountered in obtaining players is that the agency too frequently is prone to work on the principle of a shotgun. My principle will be to study the needs of each application that is placed before me with the same care that I would if I were on the staff of the company making the application. Instead of sending half a dozen players for one role and leaving the choice to the director, it is my ambition to become known as the 'one applicant agent'; in other words, I am going to try to fill every position with my own first choice, reaching this result through careful study of types."

"I have already prepared a classified collection of players, with miniature photographs in character and straight, so that the director wanting to find a certain type of leading man or woman, heavy, or any kind of character can do so with very little trouble."

Already Mr. Sanger's agency is supplying the Selznick companies, Herbert Brenon's "The Fall of the Romanoffs," the Mutual-Mirror studio, Pathe and others.

MIRROR
Brings Results

¶ If a man promised you a "real" chance to "clean up" and you passed it by, the fellow who came after you would benefit by your lack of judgment.

¶ Every week The Dramatic Mirror circulation among house managers, producers, agents, etc., is offering you the "real" opportunity.

¶ Figure a few facts about this circulation of The Mirror. Established 1879; unbiased, reliable and representative through all these years of publication. Above all, up to date.

¶ The Mirror's position with its readers and advertisers is distinctive and it reaches the best class, therefore you can reach that class circulation if you don't let the other fellow get there first.

¶ When the advertiser wishes to reach the people of a certain class he selects a class medium. The Mirror as a class medium is read by the intelligent showman, who is creative in his theater, and The Mirror is helpful to him because The Mirror is honest and covers all the trade news needs of the manager, producer and actor.

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¶ Service is our first purpose—service we can furnish because we are in close touch with all angles of the trade.

THE DRAMATIC MIRROR CO.
1493 Broadway, New York City

FIRST SCENES

WIN PRAISE

Greene Enthusiastic Over
Elsie Ferguson Film

Elsie Ferguson loses none of her charm on the screen, according to the officials of the Arctcraft Pictures Corporation, handling Miss Ferguson's photoplays. At the office projection room last week the executives of Arctcraft viewed with enthusiasm several hundred feet of film from Miss Ferguson's initial picture, "Barbary Sheep."

After viewing her first efforts before the camera, Walter E. Greene, president of Arctcraft, said: "We are all enthusiastic over the success which is awaiting Miss Ferguson as a screen star. Very often a stage beauty does not appear to be such on the screen, but in Miss Ferguson's case her charm and personality are faithfully presented with the result that she will undoubtedly prove one of the most beautiful women on the screen to-day. Miss Ferguson already seems to be perfectly at home before the camera, and that her dramatic art will receive an appreciative welcome goes without saying."

Accompanied by Director Tourneur, his technical staff and the supporting cast, Miss Ferguson left for St. Augustine, Fla., last week, where the company is now producing several exteriors. Upon completion of these scenes they will travel to Lynchburg, Va., to take other exteriors before returning to the Fort Lee studio, where the production will be completed.

COMING SELIG FEATURES

Hoyt Comedy, "Smoldering Spark," and Others Figure in New List

Charles Hoyt's comedy, "A Dog in the Manger," will be the Selig release in K. E. S. E. service Monday, Aug. 6. It is a two-reel farce and, according to the reviewers, is one of the best of the Selig-Hoyt comedies yet screened. The cast includes William Fables, James Harris, Amy Dennis, Edgar Murray and Fred Eckhart. J. A. Richmond directed the comedy.

"The Smoldering Spark," is the title of the Selig two-reel drama released in General Film service on Monday, July 30. Collin Campbell directed the drama from the story written by Emmet Campbell Hall. The play features Thomas Santschi and Bessie Eytan.

On Saturday, Aug. 4, the Selig Company announces the release of "The Love of Madge O'Mara" in General Film service. This drama in one reel was written by Lanier Bartlett and directed by Collin Campbell. Bessie Eytan appears in the stellar part.

HOLD PATRIOTIC WEEK

A number of prominent citizens of West Hoboken, with the co-operation of the Mayor and under the leadership of Father Conrad of St. Joseph's Church, arranged for a civic and patriotic week beginning Monday evening, July 16, in the Passion Play Theater at Central Avenue. Arrangements were made with Benjamin Chaplin for his cycle of stirring photoplays, "The Call to Arms," now being presented throughout the country.

BIG FEATURES IN SELZNICK LIST

Attractions Include "Lone Wolf," Norma and Constance Talmadge, Eva Tanguay, and Rita Jolivet

The schedule of Selznick-Pictures releases for Fall has been completed, and forms the most imposing array of attractions that has yet emanated from this organization.

The Selznick-Pictures themselves will be represented by Herbert Brenon's production of "The Lone Wolf," now running at the Broadway Theater; Norma Talmadge in "Poppy," and Constance Talmadge in "The Lesson," directed by Charles Giblyn. In addition to these, there will be two special productions, one of which will be the vehicle for Eva Tanguay's debut on the screen, and which has been entitled "Firefly," and the other will be a Rita Jolivet feature, centering about the sinking of the *Lusitania*.

Owing to the fact that Herbert Brenon has been specially engaged for the production of "The Fall of the Romanoffs," this director will have no other Selznick-Picture than "The Lone Wolf" until late in the Fall.

Norma Talmadge has been so industrious in turning out Selznick-Pictures that "The Moth" was finished, with cutting and titles complete, before "Poppy" was released. This production has been deliberately held back because "Poppy" has proved so popular it is in demand on all sides. It is breaking the records made by both "Panthea" and "The Law of Compensation."

In "The Moth" Miss Talmadge appears for the first time since she joined the Selznick forces as a conventional society woman, and the gowns which she wears in the production will establish her as one of the best dressed women on screen or stage.

Constance Talmadge, as a star in her own right, has won the admiration of all who have been in touch with Director Giblyn's work on "The Lesson." With youth, beauty and vivacity all on her side, the Selznick prediction is that she will leap immediately into the highest popularity.

Eva Tanguay will have ample opportunity to exhibit her "cyclopic" personality in "Firefly." The popular vaudeville star will have the role of a young woman who is disguised as a gypsy youth, but finally escapes and discovers a romance.

The *Lusitania* picture, in which Rita Jolivet will be starred, will be of timely interest because it deals with the incident which was the first of a series of provocations that led to the present war with Germany. Miss Jolivet was a passenger on the *Lusitania* when the steamship was sunk.

These five attractions will be distributed through the Selznick exchanges in September, the only exception being "The Lone Wolf," which is being specially booked for ten pre-release runs simultaneously in August.

PICTURE STARS AID RED CROSS

Under Supervision of Cecil B. De Mille Players Respond Heartily to Charity Appeal

Unique response to the recent Red Cross Appeal was established in Hollywood under the supervision of Cecil B. De Mille, director general of the Lasky Company. Mr. De Mille recently sold over \$175,000 worth of Liberty Bonds in the confines of the studio.

The Hollywood Committee on the Red Cross fund was behind in its allotment and at the last moment appealed to Mr. De Mille for assistance. With his usual patriotic energy, Mr. De Mille promptly dropped all his studio duties and set to work. He enlisted the services of Miss Mary Pickford, Mr. Douglas Fairbanks, Mr. Charles Chaplin, Mr. Julian Eltinge, Mr. Wallace Reid, Mr. Dustin Farnum, and on Saturday night they descended upon the local band concert which is held in Hollywood every evening.

Mr. De Mille made a thrilling appeal from the stage and then sent the stars through the audience passing the hat. Quite a sum was realized but not enough to suit the famous director. He then asked if anyone in the audience would pay \$100 to see Charlie Chaplin lead the band. The \$100 was immediately subscribed and Chaplin temperately refused to lead the band until he got \$100 more. This was subscribed and then the famous comedian divested himself of hat, coat, collar and tie and conducted the band in his own famous manner.

Then Douglas Fairbanks was brought on the platform with the promise that if \$100

were secured he would jump from the top of the band stand to the ground. But Mr. Fairbanks also developed a streak of temperament and refused to jump until \$50 more was turned over to the Red Cross fund. He then climbed to the top of the sounding board and leaped to the ground.

Then Julian Eltinge raised \$100 more by dancing the hula-hula, and \$50 more was contributed for Chaplin to conduct the accompanying music.

Mr. De Mille found Mr. Chaplin's straw hat on the stage and put it up at auction. The hat sold for \$15; then the lining was removed and it sold for \$10.

An American half dollar was discovered dated 1811, and when Mr. De Mille announced that this piece of money had once been carried by George Washington and a number of other celebrities, the bidding increased until finally the coin was knocked down for \$16.50.

Wallace Reid and Douglas Fairbanks then got busy and sold carnations for from fifty cents to one dollar each.

Cecil De Mille made a personal contribution of \$100, as did Julian Eltinge, Mrs. Douglas Fairbanks, Mrs. William, and Mrs. Cecil De Mille.

The following day the employees of the Lasky Company turned over to the Red Cross Committee \$1,200 as the studio's contribution to the fund.

In addition to this Jesse L. Lasky turned in \$500 which he had received from Mack Sennett in payment of a wage.

CALIFORNIA FILM COLONY ACTIVE

Plans of the Players and Directors in West Coast Photoplay World

BY MABEL CONDON

Frank Woods has arrived on the Coast and has taken up his duties as head of the Lasky Company's scenario department at the Lasky Hollywood plant. There was a big welcome awaiting the popular "Spectator," who, there is no doubt, will fit well into the big position to which he has been appointed.

H. O. Davis, Triangle head, has returned to Los Angeles, and the result of his inspection of the Triangle plant at Culver City was a comment of approval on the work already put into operation at this studio by E. G. Patterson, Albert Cowles and J. M. Quinn. Jack Cunningham, already a member of the Triangle scenario staff, was made chief of this department by Mr. Davis. Eight companies are now at work at the Triangle Studios, which number is apt to be increased to twelve within a very short time.

On Monday morning, July 16, there was a general exodus of the majority of the people at the Keystone plant over to the Triangle Studios, formerly those called the Fine Arts. Those Mr. Sennett had retained for his Mack Sennett Comedies remained at what up till now has been known as the Keystone Studio, but hereafter will be called the Mack Sennett plant.

Ince Considers San Diego Site

Thomas H. Ince has taken a brief trip to San Diego to investigate the offer made him by that city for the establishment of a studio there. Santa Monica, Glendale, Culver City and San Diego are vying for the honor of becoming permanent Ince headquarters.

After five days and five nights of legal sessions, Bill Hart and his attorney, whom he brought from New York; Thomas H. Ince and his two attorneys, and the Triangle Company and their several attorneys, have come to a temporary halt in proceedings, and Mr. Hart has begun his first picture for the Artcraft organization.

Mary Hart, a sister of William Hart, was hurt in an automobile trip on Sunday, July 16, and it is feared that an injury to her spine will result.

Calamities at Chaplin Studio

Calamity has overtaken the Charlie Chaplin studio. Charlie himself has been at home ill for the past week; Edna Purviance was taken to the hospital, overcome by nervous prostration, and Eric Campbell, the big man who makes such a splendid foil for Chaplin, suffered the bereavement of his wife. His sixteen-year-old daughter, on her way to Los Angeles for mourning attire, sustained severe injuries when the auto in which she was riding collided with another car.

Monte M. Katterjohn and Julian Lamotte, the latter from the American Studio at Santa Barbara, are the newest additions to the Paralta scenario staff.

Doris Schroeder has left the American Company for the Universal scenario staff, and Elizabeth Mahoney, formerly of the Foxway Chicago scenario department, has gone up to the American in Miss Schroeder's place.

Crone Selecting Players

Studio Manager J. R. Crone of the American Company spent several days in Los

Angeles during the past week, interviewing players and writers for prospective placing at the American Studio.

Kenneth McGaney, publicist at the Lasky Studio, was given a several days' vacation, whereupon he betook himself to the beach at Balboa, contracted sun poisoning when there but a few hours, and during the remainder of his vacation and for several days after he returned to the studio he registered discomfort from much-banded swellings.

Fred Balshofer is casting for his "Paradise Garden" picture, which will feature Harold Lockwood. Mr. Balshofer has made big preparations for its elaborate production. It is estimated it will take eight weeks in the making.

William Duncan has begun work on a feature picture of "Wolfville" days. He both directs the picture and plays the lead, that of "Dead-Shot Baker." Carol Halliway plays opposite him.

Kathlyn Williams is one of the attractions of Los Angeles' Broadway this week in the interesting story, "Big Timber," in which Wallace Reid plays opposite her.

New Pickford Demonstration

The biggest demonstration, without any doubt, that Los Angeles has ever seen in honor of one person was that given Mary Pickford at her personal appearance, one recent night at Clune's Auditorium. The occasion marked the first showing of her newest Paramount picture, "The Little American," directed by C. B. DeMille, and so cleverly written by Jeanie MacPherson. Thousands stood in line in front of the big Auditorium for three hours before each of the two shows at which Mary made a personal appearance. And at that, a thousand or more people were turned away.

Kathleen Clifford is again on the injured list. She limps about with a bandaged ankle, which she sprained in the final episode of the "Twisted Thread" serial, out at the Balboa Studio.

Sherwood Macdonald is making a decided success of his direction of the Balboa baby star, Gloria Joy. This is Mr. Macdonald's first experience in directing a baby, and so pleasing is the venture that he claims it is sufficient for the vacation which he is not receiving.

Pete Schmidt and Peter Milna, both writers in New York filmdom, are expected to visit the West coast in latter July, and the Toredors have arranged a beefsteak dinner in honor of their coming.

Elaborate Sets for Farrar Film

Several elaborate sets occupy permanent stage room right now at the Lasky Studio, for use in the Geraldine Farrar picture, which is under C. B. DeMille's direction. One of these sets is a tropical garden, enclosed by wire, and in which a hundred or more beautiful birds, among them being several cockatoos and parrots, give the set its name, which is that of "The Aviary." Another elaborate set is of Aztec design. The research data on this picture was compiled by Elizabeth McGaffey.

Marshall Neilan is ready to begin production on Mary Pickford's new story, in which, by the way, each man in Mary's support will be six feet or over in height. As a tribute of thanks for C. B. DeMille's activity in swelling the Hollywood purse donated the Red Cross, a silver loving cup was presented to Mr. DeMille.

Though Theda Bara admits that she likes Southern California, nevertheless she is in imminent danger every moment of her time spent at the William Fox Studios. This because her Cleopatra costumes are constructed of beads and gossamer only, and Miss Bara is in constant fear that one of the bead strands may slip its moorings and an embarrassing fatality to herself result. So she is followed about by three seamstresses and a maid, the last mentioned carrying huge cloaks for just such an emergency.

Juanita Hansen is making the most of her return to drama via the Crane Wilbur-Art Dramas company, now producing "Devil McCare," with Mr. Wilbur in the title role, at the Horsley Studio. Director Lorimer Johnston vouches for the fact that Miss Hansen's forte is most certainly drama rather than comedy.

"Doug" Buys Mountain Home

Douglas Fairbanks has purchased a beautiful mountain home in Laurel Canyon. He is now close neighbor to Ruth Stonehouse, who occupies her mountain home in this canyon the year round.

A. L. Selig, who came to the Coast with Theda Bara as the latter's manager, in addition to fulfilling the duties of this position has taken over the publicity desk at the Fox studio, which desk was made vacant by Mr. Bernd's recent departure for New York.

Alfred Vossburgh and Mary Anderson begin work this week on a new five-reel Vitaphone feature, "Captain Sunlight," under William Wolbert's direction.

Carol Halliway, in her new role opposite William Duncan in the "Wolfville" five-reel feature, wears some costumes of 1860, which she procured from an old family trunk closed for the past fifteen years, until Miss Halliway made a raid upon it.

Stiles Dickenson, the Lasky portrait painter, is having troubles of his own in the task of painting Julian Eltinge as Mr. Eltinge. It seems impossible for Mr. Dickenson to discover Mr. Eltinge in anything but feminine garb and feminine character-

ization. So, unless Mr. Eltinge takes a day off, and thus allows Mr. Dickenson to absorb his manly personality, the Eltinge portrait will be a long time in the painting.

Mr. Reynolds, at the helm of West Coast Fox affairs during Mrs. Carlos's Eastern stay, admits to this being his seventh visit to California. He also admits he likes it well enough here to make it a permanent stopping place. Mr. Reynolds is one of the several competent first-aid lieutenants upon whom Mr. Fox can always rely.

Seena Owen has been cast opposite George Walsh (her husband) in the new Fox feature now under Paul Powell's direction.

Frank Reicher has secured an amicable release from his Lasky contract and has under consideration several offers from both East and West.

Ben Cohen, late of the Fox scenario staff and previously a Universal writer, is now with the David Horsley forces.

At Universal City, Ruth Stonehouse is completing the five-reel drama, "A Gentle Ill Wind," which was written by Harvey Gates. Lloyd Whitlock plays opposite Miss Stonehouse. The sets were designed by Miss Stonehouse herself.



MARION DAVIES IN "RUNAWAY ROMANY."

Harry Edwards is a new directorial name added to Universal City's pay-roll. Mr. Edwards is directing comedies.

Norman Kaiser has been signed as leading man for Mary Pickford in her forthcoming feature. As there are to be no men under six feet in height in Mary's next picture, Mr. Kaiser, who is six feet two, athletic and good looking, was the logical candidate for leading man honors. He has just completed playing the lead opposite Bessie Barriscale in the latter's first Paralta picture, "Rose o' the Ring."

Fred Church, Elleen Sedgwick, Ray Hanford and George McDaniel appear in the five-reel Western drama, "Gold Lust," under W. B. Pearson's direction, at Universal City.

Hayward Mack, Ed Brady and Dick La Reno are some of the names in excellent support of Neva Gerber and Ben Wilson in Director George Cochrane's new comedy drama, "Gladstone," written by Sidney Robinson. Karl R. Koolidge, of the Bluebird staff, prepared this story for the screen.

Ben Wilson Returns from Tour

Ben Wilson, after a highly successful personal appearance tour, which started at Loew's New York theaters, has returned to Universal City.

Fred Granville, cameraman at Universal City, was bitten by a snake, which he captured while on location in a canyon one recent day.

Eddie Lyons and Lee Moran, Universal City's comedy team, left with Charles G. Pike over the Salt Lake Railroad for Chicago and the Motion Picture Convention there.

Enid Bennett is the Thomas H. Ince Studio representative at the Motion Picture Convention in Chicago.

Vera and Ralph Lewis entertained a number of theatrical folk at their home one recent night, after a "Lombardi, Ltd." performance at the Morosco Theater.

Rogge Morris and his wife, Lee Arthur, and several other film people enjoyed a week-end of fishing at Catalina.

Mildred Lee and Alacia Marton, two of the "beauty and brains" winners of the recent Photoplay Magazine's contest, are making good in the film colony of Los Angeles. Miss Lee is playing leads with the L-Ko Company and Miss Marton is with the Triangle Comedies.

BANQUET GIVEN FOR MAE MARSH

CHICAGO (Special).—Mae Marsh was the guest of honor at a banquet given at the Blackstone by Samuel Goldfish, president of the Goldwyn Pictures Corporation, and the motion picture reviewers of the Chicago daily papers on the opening day of the Exhibitors' Convention.

David Smith will again take over the directorial reins at the Vitaphone studio in Hollywood, Cal. He will substitute for Director William Wolbert, making a comedy picture, while Mr. Wolbert and his feature company are on vacation the next two weeks.

IRWIN GIVES \$1,000 TO LEAGUE

V. L. S. E. Manager Presents Check in Lieu of Booth at Exposition

CHICAGO, ILL. (Special).—Walter W. Irwin, general manager V. L. S. E., created a sensation at the Wednesday meeting of the National Exhibitors Convention when he arose and presented a good-will check of \$1,000 from Vitaphone to the League. This, he declared, was in lieu of Vitaphone's not maintaining a booth at this year's exposition. His action resulted in an ovation for himself and Vitaphone from the hundreds of exhibitors who were at the meeting, and they followed this by extending a rising vote of thanks to the company.

Mr. Irwin said that Vitaphone had not taken a booth at the convention at the exposition not because it was out of sympathy with the project, or that it desired to save money, but because the demands of produc-



tion prohibited the sending of any stars to Chicago at this particular time. He said that he thought it would be unfair both to Vitaphone and the League to have a booth without stars in attendance.

Mr. Irwin's speech was a general plea for harmony and co-operation throughout the industry. He declared that this was not a time for petty jealousy in any branch of the industry, and urged that everybody get together and work for its uplifting and advancement.

NEW TYRONE POWER PLAYS

Dramatic Actor Will Star in "Lorelei of the Sea" and "The Planter"

Tyrone Power will shortly be seen in the stellar role in the Marine Company's production of "Lorelei of the Sea." Later he will star in "The Planter."

"Lorelei of the Sea" was produced at the Santa Cruz Islands in the Pacific Ocean, under the direction of Henry Otto. During the filming the entire company, including Mr. Power and General Manager Philip Hansen, lived under canvas and occasionally slept on the beach when heavy seas prevented a return to headquarters.

NEW FAIRBANKS PRODUCER

Millard Webb has been engaged by Douglas Fairbanks to assist John Emerson in the staging of his Artcraft productions. For the last three years Mr. Webb has been associated with C. M. and S. A. Franklin, starting at the Triangle and terminating at the Fox Western studio. Some of his best work with the Franklins was assisting in the preparation of the scenarios for "Jack and the Beanstalk" and "Treasure Island," in addition to taking an active part in their picturizations.

NEXT BARRISCALE PRODUCTION

Bessie Barriscale's next production will be a screen version of Harold McGrath's sensation mystery story, "Madame Who," for which Monte M. Katterjohn is making the scenario. The scenes are laid in the South during the Civil War, and tale centers around the thrilling adventures of a young servant girl who is taken as a spy and forced into marriage.

The production of "Madame Who" will be staged by David M. Hartford.

"THE SLACKER" FOR THE STRAND

"The Slacker," a Metro Picture Corporation special patriotic production, is scheduled to be shown at the Strand Theater during the week of Aug. 5. The film, although shown previously in Washington and Chicago, has not yet been seen in New York, and its private trade showing has been arranged for the Strand for July 27. In Chicago "The Slacker" has been running successfully at the Ziegfeld Theater for almost two weeks.



MR. AND MRS. EDGAR SELWYN (MARGARET MAYO).
At Goldwyn Studios.

WANTS SPOKANE FOR STUDIOS Ward Impressed with Scenic Advantages of City

SPOKANE, WASH. (Special).—Another proposition to establish a producing motion picture studio in Spokane was presented to the Chamber of Commerce this week by C. J. Ward of Los Angeles, manager of Tyrone Power. Mr. Ward was taken over some of the country around Spokane and was impressed with the scenic advantages and the long picture day possible here.

"The Spokane vicinity presents many new possibilities," stated Mr. Ward, "and we are recommending this territory highly to Mr. Power as a film possibility. I have asked him to come north himself to look over the field. Our plans call for the establishment of two companies here and in conjunction with the studio we will open a dramatic picture school."

Many well known speakers have been organized as "Four Minute Men" to make addresses on war topics in the moving picture theaters during the progress of the war. The plan is worked with the sanction of the national committee on public information, which includes both the Secretary of War and the Secretary of the Navy, and which will furnish the topics for the speakers, and will look over their prepared talks. The time allotted to each speaker will be only four minutes, and the addresses are to be semi-official presentations of national needs and national achievements during the course of the war.

W. J. McConahey, formerly manager of the Best Theater, a moving picture house, has leased the Strand Theater and will install pictures at once. The Strand has a seating capacity of 1,400. The Best has been demolished to make way for the new seven-story Crescent dry goods store building.

REN H. RICK.

PLAN LARGEST PRODUCING PLANT Facilities at Triangle Culver City Studios to Be Increased

LOS ANGELES, CAL. (Special).—With plans for the future development of the Triangle Film Corporation's immense producing plant at Culver City that will make it the largest concern of the kind in the world, H. O. Davis, vice-president and general manager of the Triangle, has arrived in Los Angeles from New York, to spend several weeks here in the interests of the company.

"The producing facilities of the Culver City Plant are greatly to be increased," said Mr. Davis, "and as rapidly as possible stages and other producing equipment will be erected on the sixteen acres purchased last week adjoining the present eleven-acre plant. More than a score of new companies will be added immediately, for which the directors and playing forces already have been chosen. Triangle will produce comedies on a large scale as well as feature dramas that will have a distinctly different tone."

RELEASE DRESSLER FILMS Goldwyn Closes Contract to Distribute Eight Two-Reel Comedies

Goldwyn Distributing Corporation announces that it has closed a contract to release and distribute eight two-reel Marie Dressler comedies to be made by Miss Dressler's own company under an exclusive agreement with Goldwyn.

First announcement of this deal was made in Chicago by Samuel Goldfish, president of Goldwyn, to a group of the Goldwyn branch managers in attendance at the exhibitors' exposition. Miss Dressler's comedies are not a matter for future development, for the comedienne has been working for more than a month in Fort Lee and will follow the same principle as the Goldwyn Pictures Corporation by always keeping months ahead of release with finished production. Miss Dressler and James Dalton, her husband and manager, have assembled a well equipped organization for the making of comedies and this company promptly took advantage of the Goldwyn studio facilities in Fort Lee and began work in late June on the first of the comedies.

MISS CLARK IN "THE AMAZONS"

"The Amazons," an adaptation of Sir Arthur Wing Pinero's successful play of the same name, will be Marguerite Clark's first Paramount Picture under the new "selective star series" booking plan. Joseph Kaufman directed the production. Miss Clark plays the part of Lady Thomason, one of the three daughters of Lady Castlejordan, who suffers from the obsession that her daughters should have been sons.

TOM FORMAN ENLISTS

Tom Forman, for some time leading man with the Lasky Company, has enlisted in Company 17, of the Coast Artillery Federal Reserve. Theodore Duncan, formerly a Lasky director, and Walter Long, who has played many character plays for the same concern, are respectively captain and second Lieutenant of the same organization.

Goldwyn Pictures

Why They Have Faith In Goldwyn

EXHIBITORS themselves are largely responsible for the nation-wide feeling of faith and confidence in Goldwyn and in our productions. They tell us, and they have told other exhibitors, that they believe in Goldwyn:

Because Samuel Goldfish always has been identified with and produced clean, fine, superior pictures and under this big new alliance he has the facilities to make better and finer pictures than ever before.

Because Edgar Selwyn and Archibald Selwyn and Margaret Mayo have in quick succession produced some of the greatest and most successful plays in the history of the American theatre, and bring to Goldwyn a knowledge of box office values that will benefit every exhibitor in the industry.

Because Goldwyn's authors represent the best names identified with big, money-making plays and novels on two continents and because the very pick of all their works are owned and controlled by Goldwyn.

And also because every artistic facility that a producer can obtain has been enlisted into Goldwyn service for the making of Goldwyn Pictures.

When important exhibitors have said all of these things about us, what more could we wish to say about ourselves?

Goldwyn Pictures Corporation

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FOUR STARS ON PATHE BILL New Features Announced for the Week of August 5

Four stars appear on Pathe's program for the week of Aug. 5. They are Baby Marie Osborne, Pearl White, Ruth Roland, and "Lonesome Luke" (Harold Lloyd).

Baby Marie Osborne appears in another five-reel Gold Rooster play entitled "Captain Kiddo," produced by Laszlo, under the direction of Eugene Moore. The story tells how Baby Marie with two little friends play pirate so successfully that they unconsciously aid a real smuggling gang. The cast includes Philo McCullough, Harry Von Meter, and Marian Warner.

Pearl White stars in the fifth episode of "The Fatal Ring" serial, entitled "Danger Underground," produced by Astra, under the direction of George B. Seitz and written by Fred Jackson and Bertram Milhauser.

Ruth Roland is seen in the thirteenth episode of "The Neglected Wife," which is called "Revolted Wife," written by Will M. Ritchey from Mabel Herbert Orner's books, "The Journal of a Neglected Wife" and "The Woman Alone." This chapter of the serial brings the story of the lives of two women and a man to still another climax.

A new two-reel Lonesome Luke comedy, entitled "Lonesome Luke Messenger," is a vehicle for Harold Lloyd, who has become famous as Lonesome Luke, under the direction of Hal Roach. The eighteenth release of the Know America Combline Series is entitled "Stray Shots in the Lone Star State," and it shows a selection of beautiful and interesting scenes in Texas. An international cartoon and scenic split-reel release and Hearst Pathe News complete the program.

EARLE REPEATS SUCCESS

W. P. S. Earle, who directed "Mary Jane's Pa," a forthcoming Vitagraph Blue Ribbon feature, is said to have duplicated in this subject his success in "Within the Law." Marc MacDermott, with Mildred Manning, is featured in the production, playing the title-role.



**WILLIAM A. BRADY,
Director-General.
WORLD-PICTURES
present**

**CARLYLE BLACKWELL
JUNE ELVIDGE**

in
"Youth"

Cast including **MURIEL OSTRICHE** and
JOHNNY HINES

Story by Roy S. Sensabaugh
Directed by Romaine Fielding

CELEBRATES FIFTH YEAR IN SANTA BARBARA American Film Company Has Had Rapid Growth Since Its Pioneer Days

SANTA BARBARA, CAL. (Special).—The American Film Company, Inc., is celebrating its fifth anniversary. Few of the original forces remain in Santa Barbara. Of the players there remains but one, and of the mechanical employees but a few. George Perloiat is the sole actor left of the old guard. In the early days Perloiat supported J. Warren Kerrigan. "Chick" Morrison, Sidney Balderidge and Smith M. Wilson are the three technicians who remain of the original company of eighteen. Morrison superintends the plant, while Balderidge the technical department. The first studio was a tiny affair upon an ostrich farm. The location was at State and Islay streets which has long since given way to intensive improvements.

From the first, success crowned the American's efforts and in the fall of the initial Santa Barbara year Samuel S. Hutchinson, president of the company, visited the town and with rare foresight, purchased property where the present walled film-town has been developed. However, there has been a growth and improvement in every direction. While the city grew under the California sun, the Chicago factory increased in size from 6,000 to 50,000 square feet of floor space, and increased in weekly output from 60,000 to 1,500,000 feet of celluloid. Changes in personnel in the central office have been many, but through the period R. H. Nehls, manager, and Charles A. Ziebarth, superintendent of the plant, have watched the business grow.



MARY MILES MINTER.
In Her California Garden.

VITAGRAPH OFFICIALS FETED

CHICAGO (Special).—Rose Tapley, representative of the Vitagraph Company, has been one of the features of the exhibitors' convention. She has been entertained practically every minute that she was not at work for the convention. In place of Vitagraph's booth Miss Tapley has created a new idea by directing and making pictures right in the exposition hall. Early in the week she wrote a scenario and directed the picture, in which she used members of the audience for actors, and arranged to have it shown the following morning.

Nat M. Stronge, publicity director for Vitagraph-V.L.S.E., former Chicago newspaper man, also came in for a great deal of attention during his stay here. Wednesday afternoon he was the guest of honor at a newspapermen's dinner at the College Inn.

MYRTLE STEDMAN IN SAN JOSE

SAN JOSE, CAL. (Special).—Myrtle Stedman, who is making a ten weeks' tour of the country, personally visiting the various theaters showing Paramount pictures, was in San Jose the past week, and appeared before large and appreciative audiences at the De Luxe Theater. This was Miss Stedman's second "personal appearance" at the De Luxe this year and she was welcomed with the cordiality due an old friend.

Miss Stedman granted an audience with the newspaper folk, including THE MIRROR representative, and was enthusiastic over the climatic conditions of the Santa Clara Valley, of which San Jose is the center, and is firm in the belief that when the valley is really "discovered" by the film producers many will come here and open studios.

FRANCES ROBINSON.

RUTH MACTAMMANY IN BENEFIT

Ruth MacTammany, the young American dramatic star who won a success in Europe before war conditions forced her to return to America, appeared at the Winter Garden on Sunday night, July 22, for the New York Sun Tobacco Fund for American Soldiers on duty overseas. Miss MacTammany sang "Alma, Where Do You Live?" the song hit of the comic opera, "Alma," which has just been filmed in six reels, by the Newfields Producing Corporation.

BIG THEATER FOR LOWELL, MASS.

LOWELL, MASS. (Special).—In September the Strand Theater will open with Thos. Carroll, once manager of Merrimack Square Theater, as manager. The Strand will be devoted to motion pictures. It will contain 2,000 seats. F. X. Bushman, Beverly Bayne, Harold Lockwood, May Allison, Mme. Petrova, Viola Dana and other Metro stars will be present at the opening. It is reported.

L. C. BOLDRUC.

"BUSTER" COLLIER IN NEW ROLE

"Buster" Collier, son of William Collier, has been specially engaged by the Famous Players-Lasky Corporation to appear with Jack Pickford in its adaptation of Mark Twain's "Tom Sawyer." The production is already under way at the Lasky Studio and will be announced for release by Paramount within a few weeks.

HELD FOR ALLEGED THEFT OF FILM

Three Men Charged with Stealing "Joan, the Woman," Positive Campaign Begun Against Picture Piracy

The biggest achievement made so far in the efforts of film producers to put a stop to the theft of positive moving picture films was accomplished by the Famous Players-Lasky Corporation last week in connection with the arrest of three men charged with stealing a positive print of "Joan the Woman," from which a duplicate negative was made. Both the print and negative have been recovered.

Fred Beck, Leo Singer, and Louis Weiss, the three men arrested, were brought before United States Commissioner Hitchcock and after a hearing were held for the grand jury in \$2,000 bail each. Beck, Singer, and Weiss are charged with the theft of a film positive of "Joan the Woman," produced

by the Cardinal Film Corporation. It is alleged that the stolen positive was taken to New Jersey, where it was being made into a negative film.

The Famous Players-Lasky Corporation is conducting an active campaign against film thefts and has obtained the backing of the Federal Government in its efforts to put a stop to the evil. Thefts of moving picture positives has become a source of considerable loss to producers. The practice has been to film a film overnight from an exchange and make from it a master negative, to be shipped to foreign countries. It is a mechanical method of picture piracy and has long been an objectionable point to producers.

NEW KIND OF GLAUM PLAY

"Golden Rule Kate" to Present Actress in New Kind of Role

Louise Glaum is offered a different role from any of her recent successes in "Golden Rule Kate," a new play which will shortly be scheduled for release on the Triangle program. In most of her past Triangle productions, Miss Glaum's gowns have been an elaborate and costly item. But in her newest play, which is a drama of the early West, the actress has laid aside her creations for the buckskin skirt and bead-trimmed adornments of a typical dancehall girl of pioneer days.

"Golden Rule Kate" is from the pen of Monte M. Katterjohn. William Conklin was especially engaged to portray the role of a minister, and the supporting cast includes Jack Gilbert, Mildred Harris, Jack Richardson, Gertrude Claire, and J. P. Lockney. Reginald Barker directed the production.

NEW PARKER PICTURES

J. Stuart Blackton Holds Rights to Novelists' Works

J. Stuart Blackton, former vice-president of Vitagraph, whose affiliation with the Paramount Pictures Corporation was announced last week, will bring to his new association practically all the work of Sir Gilbert Parker, available for adaptation for the screen.

"The World for Sale," "Judgment House" and "Wild Youth" are three of the important novels controlled by Mr. Blackton, who holds outright the moving picture rights of practically all Sir Gilbert's present available works and whatever action he may write in the future.

George Forth, a newcomer on the screen, who made his first success with Peggy Hyland in "The Sixteenth Wife," is juvenile lead with Shirley Mason, in "The Girl from the Sea," an Edison picture.



MARY PICKFORD, JESSE LASKY AND CECIL DE MILLE WELCOMING W. S. HART TO THE ARTCRAFT FOLD.

WHERE IS LILLIAN VANDERVEER?

Do you know Lillian Vanderveer?

That is the name under which a young girl was known to Director William Parke, who produced "The Last of the Carnahys," in which Pathe is to present Gladys Hulette on Aug. 12.

This girl, who came to the studio under the name of Lillian Vanderveer, gave up her position disappointed because she didn't believe she had been a success. Mr. Parke had selected her to play the part of a mother, whose baby was lost in a railroad wreck. After the release of the picture, he met a friend who inquired who the young lady was. This man expressed his opinion that she gave one of the finest screen performances he had ever seen. Even Mr. Parke had forgotten her, but he took another look at the picture and the result was a determined search for Lillian Vanderveer, but to no avail. Where is she?

JULES RAUCOURT WITH EMPIRE

Jules Raucourt has been reengaged by Empire All Star-Mutual Company for "His Wife," with Ann Murdock. Dell Henderson will direct the picture at the Glendale studio.

NEW STUDIO MANAGER

Frank H. Loomis, formerly casting director of the Vitagraph Company, has returned to that organization in the capacity of studio manager. He will also resume his position of casting director.

RUSSELL HEADS NEW MUTUAL PROGRAM

"Pride and the Man" Is Feature Production for Week of July 30

William Russell heads the Mutual release schedule, for the week of July 30, in "Pride and the Man," a five-reel star production from the American studio. Russell is a fighter who approaches professional rank, and Director Edward Blom has given him an opportunity in each of his recent pictures to put on a basic encounter of thrilling proportions. In "Pride and the Man" he plays the role of champion pugilist and the picture puts him into the ring with Al. Kaufman, one time professional boxer. Mr. Russell is supported by a cast which includes Francesca Billington, Clarence Burton, George Fisher, Paul Weigh and Antrim Short.

With "Pride and the Man" Mutual will also release the second chapter of "The Great Stanley Secret." "The Great Stanley Secret" is in eight reels, two four-reel chapters. William Russell and Charlotte Burton play the leading roles. The first chapter, "The Gypsy's Trust," was released July 23. The second installment is under the title "Fate and the Child."

There are two comedies on Mutual's schedule for the week. "Man Proposes" is released on July 31 and "Jerry's Big Stunt" reaches the screen Aug. 2. Both are one-reelers. George Ovey plays the leading role in the latter.

Mutual Tours Around the World, released July 31, covers Marken, an island in the Quiloor Zee, the monastery and convent at La Grande Chartreuse, and Majorca, an island in the Mediterranean. Reel Life No. 66, which is released Aug. 2, covers the following subjects: "Making Machine Guns," "Bonds of Rose Petals," "Saving a Wrecked Steamship," "Keeping the Boys Home," and animated drawings from life, and Mutual Weekly carries the current news.

NEW INCORPORATIONS

ALBANY, N. Y. (Special).—Certificates of incorporation for eleven new amusement companies were filed with the Secretary of State this week.

The list includes concerns formed to engage in both the theatrical and motion picture business, and have an aggregate capital stock of \$272,500.

The largest corporation is the Under-Sea Amusement Company, of New York City, which is capitalized at \$100,000, and will engage in a general amusement business. The Service Bureau of the National Association of the Motion Picture Industry, with its principal office in New York City, has taken out papers to maintain a theatrical and motion picture employment agency and service bureau.

Felipe Palenque, of Frontera, Mexico, is one of the directors of the Compania Latino Cinematografica, Inc., of New York City.

The new firms are as follows: Jean Havez, Incorporated, New York City. To manage theaters and other places of amusement. Capital, \$5,000. Directors, Lottie Gilson, Helen B. Price and Harry S. Hechheimer, 220 West 42d St., New York City.

Compania Latino Cinematografica, Inc., New York City. A general motion picture business. Capital, \$50,000. Directors, Felipe Palenque, Frontera, Mexico; Guillermo A. Prahl, and Percy Kuttroff, 305 West 72d St., New York City.

Service Bureau of the National Association of the Motion Picture Industry, Inc., New York City. To conduct a motion picture and theatrical employment agency and service bureau. Capital, \$1,000. Directors, Joseph W. Engel, Hotel Biltmore; Gabriel I. Hess, 50 West 54th St., New York City, and R. H. Cochran, New Rochelle, N. Y.

Society Film Corporation, New York City. To provide for the productions of motion pictures, photoplays and theatrical performances. Capital, \$10,000. Directors, Lillian George, Helen C. McEntee, and John C. Steinmetz, 15 East 33d St., New York City.

Pawtucket-Bijou Corporation, New York City. To operate and control theaters and other places of amusement and engage in a general theatrical business. Capital, \$1,000. Directors, John A. Hopkins, John Kolvoord, Jr., and Alfred T. Sherman, 1564 Broadway, New York City.

Shamrock Film Corporation, New York City. Motion pictures, theatrical and other amusement enterprises. Capital, \$30,000. Directors, Henry G. Wiley, Joseph M. Schenck and Harry Harris, 1493 Broadway, New York City.

Under-Sea Amusement Corporation, New York City. Restaurants, exhibitions and amusements. Capital, \$100,000. Directors, Somers H. Smith, James Christie, and M. M. Grunthal, 480 Lexington Ave., New York City.

The Original Dixie Land Jazz Band, Inc., New York City. To own and conduct theaters, deal in dramatic and musical productions and maintain a theatrical booking agency. Capital, \$500. Directors, Max Hart, Anthony Sharbato and Dominic J. La Rocca, 1564 Broadway, New York City.

Cantonment Supply and Amusement Company, New York City. Motion pictures. Capital, \$20,000. Directors, Alfred M. Ernst, Walter E. Ernst, and Walter A. Lynch, 439 East 136th St., New York City.

Biglow Theatre Corporation, Amsterdam, N. Y. To conduct theaters and other places of amusement. Capital, \$5,000. Directors, J. Myer Schine, Louis W. Schine and Harry I. King, Gloversville, N. Y.

GEO. W. HERRICK.

NEW POWER FILM BROUGHT HERE

H. C. Drum Opens Offices and Will Give Showing of "Planter"

The ten-reel production of Tyrone Power in "The Planter" has been brought to New York by the Producer, Harry C. Drum, and a private showing will shortly be given to exhibitors and the press. Mr. Drum has taken temporary office in 805 Mecca Building, 1000 Broadway, where he will be joined by F. M. Manson, a wealthy western mining man, who financed the production.

The story of "The Planter" is from the novel by Herman Whitaker. In the picture special attention was given the scenario and more than six months was spent on the construction and development of the script alone. The feature was directed by T. N. Heffron, formerly with Famous Players, and who is credited with such successes as "Marguerite Clark in 'Gretna Green'" and John Barrymore in "Are You a Mason?"

No announcement of definite marketing plans has as yet been made. The original plan was to handle the production purely on a states rights and personal exploitation basis, but several offerings for outright sales of such large amounts have been received, it is claimed, that the company has withheld distributing plans for the present.

SERIAL COMPLETED

William Duncan Finishes "Fighting Trail" for Vitagraph

After seven months of strenuous work, "The Fighting Trail," Vitagraph's new serial, has been completed in the company's studio in Hollywood, Cal., the first all-outdoor serial ever finished since moving pictures were invented. And scarcely had the camera clicked out the finish of the fifteenth and last episode, when the entire company scattered to enjoy a ten days' vacation. William Duncan directed the production and took the leading male part, and Carol Holloway had the principal feminine role.

In his work as a director, Duncan is declared to be a human dynamo. One day he established "The Fighting Trail" record, thirty-six big outdoor scenes between sun-up and darkness. On another occasion he worked the serial company for twenty-four hours, in three eight-hour shifts, he alone being on the job all the time. His production work averaged two reels a week during the making of the picture.

LONDON LIKES "THE CRISIS" Civil War Photoplay Enjoying Long Run at Scala Theater

William N. Selig has received word from London, Eng., to the effect that "The Crisis" is enjoying a long run at the Scala Theater. At the time the letter was written "The Crisis" had been showing for three weeks to crowded houses. The London newspapers have been unusually complimentary in their reviews. Some of the opinions follow: "The Crisis" has the merit of being splendidly produced and finely acted.—London Evening News. "A clever presentation."—The London Times. "A picture which is not easily forgotten."—London Weekly Dispatch. "A very good picture drama."—London Daily Mail. "No better picture has been seen."—London Sportsman. "A remarkable picture."—London Daily Telegraph.

MARGERY WILSON TO STAR Triangle to Present Actress in Feature of Kentucky Life

Triangle Director Tom Heffron and company, headed by Margery Wilson and Charles Gunn, have departed for Felton, Cal., where they will film the exterior scenes for the first Triangle play starring Miss Wilson.

The piece hinges about a story of Kentucky feuds and moonshine plots, and was written expressly for Miss Wilson by Monte Katterjohn immediately after she signed a three-year contract with Triangle to play star roles exclusively. Charles Gunn will be seen in the leading male part.

KATTERJOHN WITH PARALTA

Monte M. Katterjohn, who has contributed many successes to the screen, has been engaged as a member of the scenario bureau maintained jointly by the Bessie Barriscale and the J. Warren Kerrigan Feature Corporations in Hollywood. Katterjohn's first engagement as a scenario writer was with Universal, and later he joined the Triangle colony at Culver City. Two weeks ago he became identified with Paralta interests. His first assignment with Paralta was the adaptation to the screen of Harold McGrath's story, "Madam Who," which will be Bessie Barriscale's next vehicle.

SHOW FISKE TORPEDOPLANE

Admiral Bradley A. Fiske, who holds first rank as an authority on naval affairs, has co-operated with J. F. Leventhal, of The Bray Studios, Inc., in showing in animated diagrammatic drawings the operation of the new torpedo plane. This deadly weapon of warfare has been perfected by Admiral Fiske, and it is believed in certain quarters that its adoption by the Government will do much toward ending the present war. This subject forms a part of the seventy-eighth release of Paramount-Bray Pictographs.



Herbert Brenon
reveals how the scoundrel Rasputin ruled the Czar of Russia absolutely—caused most of the horrible massacres and cruelties that have afflicted Russia in recent years, and produced the present world war

In his screen story of

The FALL of the ROMANOFFS
with **ILIODOR**
former confidant of Rasputin

Rasputin thrived unchecked until his exasperated victim lured him to a secret place, killed him and threw him into the river.

Within two months thereafter, in March of the present year, the revolution overthrew Czar Nicholas, and made him a prisoner.

All the essential facts that lay behind this unheard of tragedy, and brought about the miracle which arrested the attention of war-racked Europe and reaching out, touched all mankind, are faithfully told in Mr. Brenon's most extraordinary screen story.

Produced by special arrangement with Mr. Lewis J. Seligson and the Herbert Brenon Film Corporation.

Address All Communications
LIONEL PICTURE CORPORATION,
128 Seventh Avenue

TAYLOR HOLMES'S DEBUT

Comedian Will Appear Sept. 3 in "Efficiency Edgar's Courtship"

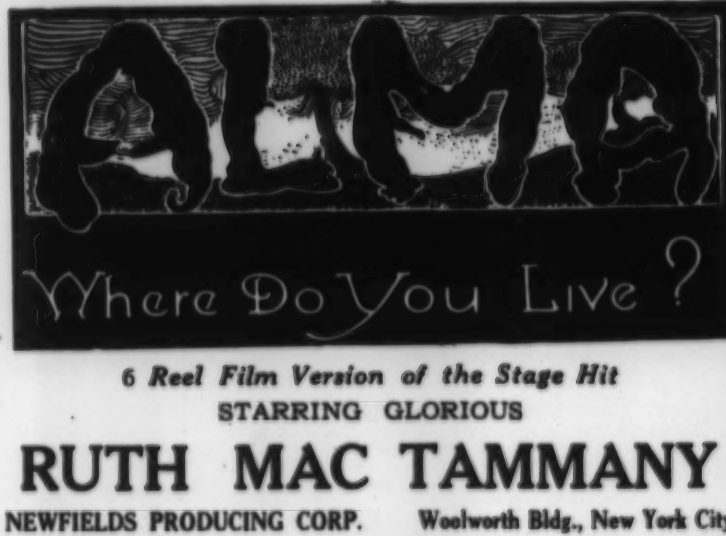
Taylor Holmes will make his debut as a screen star, September 3, in the Essanay production, "Efficiency Edgar's Courtship." The picture is a version of the story of that title by Clarence Buddington Kelland and is a humorous presentation of the application of efficiency methods, as they are used in modern business and love-making. The comedy-drama will have a screen time, approximately, of sixty-eight minutes. The Kleine-Edison-Selig-Essanay Service will handle the releases.

LECTURES AT COLUMBIA

Mme. Alice Blache, wife of Herbert Blache, president of the U. S. Amusement Corporation, which releases through Art Dramas, has been invited by faculty members of Columbia University to deliver two lectures before the photoplay students there. Mme. Blache is both a director and writer, and has been engaged in making pictures for over twenty years. The first lecture was given on July 13. The next will be on August 3.

U. S. WAR PICTURES AT STRAND

Manager Edel of the Strand Theater has completed arrangements whereby all official war films, taken in Europe by the cameramen with General Pershing's army, will have their first American presentation at the Strand Theater exclusively. The first shipment of these films was received last week and are now being shown at the Strand.



Where Do You Live?

6 Reel Film Version of the Stage Hit
STARRING GLORIOUS
RUTH MAC TAMMANY
NEWFIELDS PRODUCING CORP. Woolworth Bldg., New York City

Ben Cohn, scenario writer, who for a long period has been associated with the Universal and Fox manuscript departments, is now with the David Horsley forces. Mr. Cohn will be chief joiner and action builder for several companies engaged in production.

SERVICE in a newspaper means usefulness to the reader and the advertiser. It is worth something to know you are giving service and it means much more to have the Exhibitor and Exchange man tell you so.

USED THE MIRROR FOR MANY YEARS

McCarthy Film Service Exchange

Syracuse, N. Y., May 29th, 1917.

Editor Dramatic Mirror,
1493 Broadway,
New York City.

Dear Sir:

I received your copy of the Dramatic Mirror and, first of all, beg to state that this paper has been in my possession and have used it for a good many years.

I approve of the crisp brief presentation of the Trade News and the reviews honestly expressed are helpful to the exhibitor, and more so to the exchange, and it gives us an opportunity to go into details further and know when we are supplying the exhibitor we are not misrepresenting, and, when the picture is fair, we always let them know about it.

I am handling pictures at the present time on the percentage proposition and I represent the Educational Film Corporation, also the American Standard, both of New York City, and I have in my possession, that I own, 50 features running from 2 to 6 reels in length and have a very good business worked up and am in need of good pictures in order to supply the wants of the exhibitors, and I really think, and know, that the State Rights proposition is here to stay and once we get a foothold we will be assured of all the business that we can possibly handle.

Yours very truly,
McCarthy Film Service,
(Signed) E. J. McCarthy.

PERFECTION OF NEWS AND SERVICE

Southern Paramount Pictures Company

Atlanta, Ga., June 1st, 1917.

Mr. Lynde Denig,
Dramatic Mirror, New York City.

Dear Mr. Denig:

It is indeed a pleasure to commend the Motion Picture section of the Dramatic Mirror. Through the association with the stage for the past ten years, I have naturally grown to know your publication, and upon affiliating myself with the Motion Picture Industry, it was mighty fine to discover that, that same perfection of news and service that is rampant in the stage departments of your magazines, is always to be found in the Picture Section of the Dramatic Mirror.

The Dramatic Mirror has always been our stage "bible" and I am mighty glad to assert that it continues to be the same, now that my interests are somewhat more with the Motion Picture Fraternity.

Sincerely,
(Signed) Grace Wynden-Vail.
SOUTHERN PARAMOUNT PICTURE CO.

MIRROR STATE RIGHTS PAGE VERY SATISFACTORY

E. & H. Film Distributing Company

Kansas City, Mo., June 4th, 1917.

Editor Dramatic Mirror,
1493 Broadway, New York City.

Dear Sir:

We are in receipt of your letter and would advise that we approve of honest criticism and we find your state rights page very satisfactory.

We believe you should get more news from the various exchange centers as this would enlarge your exchange circulation.

Trusting you will find co-operation from the various film interests, we are,

Yours very truly,
E. & H. FILM DISTR. CO.
(Signed) R. A. Engler.

THE REAL WORTH OF A FEATURE

Page Amusement Company

Des Moines, Ia., June 6th, 1917.

States Rights Dep't,
Dramatic Mirror, New York City.

Gentlemen:

I have looked over your dep't of the State Rights matter and think it very good. I certainly appreciate an honest statement in regard to the real worth of a feature as many of them are worthless from a money getting standpoint.

I am handling State Rights Features exclusively, except what I make. I have a three reeler that I made of the Iowa State Troops that is busy most of the time.

Send me the Mirror for three months anyway. Will probably want it all the time.

Yours truly,
(Signed) Geo. W. Page, Pres.
PAGE AMUSEMENT COMPANY.

MIRROR TRADE NEWS ALWAYS GOOD

Famous Players Star Feature Film Service, Inc.

Milwaukee, Wisc., May 31st, 1917

Editor Dramatic Mirror,
New York City.

Dear Sir:

Of course the Mirror is an old stand-by, and everything in it is always of interest, and while I am not a regular subscriber, I buy a good many copies of it from the news-stands and get a good deal of enjoyment and knowledge from its contents.

The Trade News is always good and the Reviews are of course helpful.

This office is owned and controlled by the Paramount Pictures Corporation, and we handle their products only, consequently at the present pitting I am not interested in State Rights Pictures, or in any other program.

Yours very truly,
FAMOUS PLAYERS STAR FEATURE FILM.
(Signed) H. C. Remington.

Additional Proof from Dramatic Mirror Letter File



MARGUERITE CLARK IN "THE AMAZONS"—PARAMOUNT.
A New Demonstration of Athletic Prowess.

PATHE ORGANIZATION PROVES EFFICIENT

Service of Company Equal to Emergency When Fire Broke Out in Chicago Office

The recent fire in Pathe's Chicago office in which all films and advertising matter not in transit were destroyed, has proven the great efficiency of the Pathe organization. Manager C. W. Bunn and his force resumed business within twenty-four hours. The service of the company proved equal to the emergency, and under the careful direction of the home office films were rushed to Chicago from St. Louis, New York, Philadelphia, Boston and other cities, and Pathe pictures were presented on the screen of Chicago and throughout the territory as usual.

The "Tank" film was among those which escaped injury, and through strenuous co-operation prints not only of "The Tanks" but of the other pictures filled all but twenty bookings out of the hundreds made in the

Chicago territory, those missed being of the smaller single reels.

J. A. Berst, vice-president and general manager, immediately left for Chicago to see that all requirements be met without any delay, leaving Manager Werkmeister and Assistant Manager Allers of the Export and Trading Department to direct the movement of the film. The result was that Indianapolis rushed pictures by automobile, Milwaukee also got film to the Chicago office before the smoke had cleared away, and other branches, able to make good train connections, jumped in to fill the gap, taking over for the moment parts of the Chicago territory.

There is a rumor that the fire was of incendiary origin. The police are conducting an investigation.

NEW JAXON PRODUCTS

Another Set of "Sparkle" Brand Also Issued Through General Film

Following the first successful series of six each, new sets of half a dozen Jaxon Comedies and Sparkle Comedies have been completed by the Jaxon Film Corporation for release through General Film. The No. 2 series of Jaxon Comedies, featuring Pokes and Jabs, contains these six one-reel subjects: "Counting 'Em Up," "The Baggage Man," "Getting the Coin," "Tough Luck," "Jolly Tara," and "Play Ball."

The second series of Sparkle Comedies, single-reelers of the polite type, contains "An Attorney's Affair," "Her Peignor," "Those Terrible Telegrams," "Stag Party," "Brags' Poker Game," and "Mixed Nuts."

It is stated by General Film that great satisfaction has been expressed by exhibitors at the method of marketing the Jaxon's product in groups of six releases with service insured well in advance. As yet there has not been a delay in distribution.

DIRECTING POLICY EFFICIENT

The policy which the Essanay Company has maintained for the past few months in regard to stars and directors has greatly improved the quality and variety of the subjects released. Several months ago George K. Spoor, president of the company, decided that he would discontinue permanent combinations of stars and directors. The reason for this change is easy to understand since it is evident that any player working under the direction of the same producer for any length of time will often be called upon to work along the same lines in a number of different pictures. A change of producers has resulted in the discovery of unsuspected possibilities in the actors every time it has occurred at this studio.

ASTRA ENGAGES MCGILL

Lawrence B. McGill has been signed by Astra and will assist George Fitzmaurice, the well known director, on various Pathe features. This is not the first time that McGill has been identified with the Pathe program. When Arrow was producing "Who's Guilty?" he was one of the two directors who alternated on the episodes.

Mr. McGill was one of the first producers of plays to go into the motion picture business. For three years he was a Reliance director. As a feature director for All Star he produced all the Augustus Thomas successes, including "Arizona" and "Alabama." Later he was with Metro and Astra.

NEXT ARBUCKLE COMEDY

"His Wedding Night" to Be Released on August 20

Roscoe "Fatty" Arbuckle's newest comedy, "His Wedding Night," is nearing completion. It will be ready for release on August 20 by Paramount to all exhibitors if the supply of watermelons hold out. Watermelons, incidentally, have been substituted for pies in the Arbuckle production. This picture will be released August 20, in support of Arbuckle, Al St. John and "Buster" Keaton are seen in amusing roles.

TO SHOW FILMS IN PARKS

SCHENECTADY (Special).—Park Superintendent Daniel J. Sweeney, in co-operation with the educational department of the Schenectady Y. M. C. A., has devised a plan whereby the people of Schenectady will be treated to free motion pictures in the city parks.

According to the tentative plans that have been worked out moving picture programs will be given three nights a week. It is planned to hold the program one night in Central Park, one night at Riverside Park, and one night in Pleasant Valley Park. Each of these nights the same program will be given, and because of this the residents in the vicinity of each park will be given a chance to enjoy the free moving pictures in their own community.

The films will be purely educational and will deal with travel, industry and manufacture. In addition to this films showing men of national importance at work and short, refined comedies will be shown. When it is possible, films of direct interest to Schenectadians will be exhibited.

NAT SARR.

ENTERTAIN METRO COMPANY

William Christy Cabanne, Emmy Wehlen, and the company that has been taking the forthcoming Metro play, "Miss Robinson Crusoe," at Clayton, N. Y., were entertained by George C. Boldt, Jr., and Mrs. A. Graham Miles, the owners of the Boldt estate in the Thousand Islands, during their stay on the St. Lawrence River. Permission was given Director Cabanne to use the magnificent country estate, one of the show places of New York's millionaire colony in the islands, and it is with the various beautiful backgrounds of the country home of the proprietor of the famous Waldorf-Astoria Hotel that many of the exterior scenes of "Miss Robinson Crusoe" were taken.



William S. Hart

INCE-TRIANGLE

CULVER CITY, CALIFORNIA

Van Dyke Brooke

All communications, Green Room Club, 139 W. 47th St.

HENRY KING

DIRECTING—GAIL KANE

AMERICAN FILM MFG. CO.

SANTA BARBARA, CALIF.

Emmett Campbell Hall
Photoplaywright

GOLDWYN PICTURES CORPORATION

CHESTER BARNETT

IN
THE SUBMARINE EYE
THE PUBLIC BE DAMNED

BESSIE LEARN

CURRENT RELEASE—FAMOUS PLAYERS

With Billie Burke in "The Mysterious Miss Terry"

GAIL KANE

American Film Co.

Santa Barbara, Cal.

BURTON KING

DIRECTING

METRO PICTURES

ADELE LANE Leslie Austen

Address care DRAMATIC MIRROR.

YOUNG ELLIS PAUL IN "OUR BOYS"

Following his appearance in "Seventy and Seven," the juvenile player, Ellis Paul, is seen in the current Black Cat release, "Our Boys," for General Film distribution. Whereas in the former production the lad was the only child in the story and played opposite a grandfather role, in the present case he is entirely surrounded by young people. In addition to young Paul, Essanay has assembled an unusually competent group of children for the photoplay.

WARWICK AT THE STRAND

Robert Warwick, in "The Mad Lover," is the attraction at the Strand this week. The exteriors of this production were filmed on the famous C. K. Billings estate, located on the James River, near Richmond, Va. Mr. Billings has just donated this farm to the United States Government. Leonce Parrot, the French director, was in charge of the picture. Elaine Hammerstein plays the leading juvenile role.

OLIVE THOMAS AT THE RIALTO

Olive Thomas, in "An Even Break," written and directed by Lambert Hillier, is the feature of the Rialto program this week. Miss Thomas has the part of a cabaret girl in a big New York restaurant, who discovers that she prefers life in a quiet town with the man she loves.

Mrs. Alice Moore has just been appointed assistant art director at the Triangle Culver City studios. She is the first woman ever employed in such a capacity at the Triangle plant.

"UNCLE BILLY"

IN

"TWO LITTLE IMPS"—(Fox)

NILES WELCH

FEATURED

Direction JOHN W. NOBLE

Address Hotel Somerset, 150 West 47th St., N. Y.
Current Release—"One of Many." (Metro.)

William H. Claire

MOTION PICTURE LEADS

Address GREEN ROOM CLUB, N. Y.

Edward Jose

MAJOR FUNKHOUSER LOSES HIS CASE "Little American" Picture, Passed by Court, Opens En- gagement at Studebaker

CHICAGO. (Special).—Chicago is going to see Mary Pickford's new patriotic picture, "The Little American." A jury selected to pass upon the picture in Judge Joseph Sabath's court found that Major Funkhouser, censor, exceeded his rights in denying the Aircraft Corporation a permit to exhibit it.

Judge Sabath issued a writ giving the right to show the picture at once and arrangements were made to open the production at the Studebaker Theater, Saturday night, July 21st. Frank Ayres, assistant corporation counsel, representing Funkhouser, notified the court he intended to appeal the case.

Public sentiment here is back of censorship reform along the lines of the ordinance introduced by Alderman Walter P. Steffen. The proposed law provides that the chief of police shall issue permits for the exhibition of all moving pictures, provided that the pictures are not "immoral or obscene." A film cannot be branded "immoral or obscene" except on a majority vote of a board of ten censors, who shall not be members of the police department. The Steffen ordinance approaches the situation from the theory that to show a picture is not a privilege but a right—a right closely related to the constitutional guarantee of free speech and a free press.

VAN COMPLETES PICTURE First Offering of Comedian to Be "Love, Pep and Petrol"

Wally Van has completed the first picture to be made by his own company. It is called "Love, Pep and Petrol," and may be classed as a two-reel successor to his other comedies, "Love, Luck and Gasoline" and "Love, Snow and Ice." In his two former pictures he was known as Cutey, which has caused both ridicule and wrong impressions, so this name has been abandoned, and the same character is henceforth to be known as Mr. Pep. Mr. Van's supporting cast includes Nita Fraser, Natalie Delaro, Nora Cecil, Charles Eldridge, William A. Bechtel, Margaret Cusack, Helen Gauntier, Marie Bryant, Florence Flynn, Marjorie Metzke, Marcella Shields and others.

LATEST O. HENRY SUBJECT "Little Speck in Garnered Fruit" Re- leased by General Film

"Little Speck in Garnered Fruit" is the latest O. Henry story to be picturized and released through General Film as a Broadway star feature. The subject deals with the seriousness with which the typical young married couple take themselves in life. Carlton King and Willie Spencer play the leading roles. "Little Speck in Garnered Fruit" is the sixteenth of the twenty-two-reel O. Henry photoplays to be screened.

NEW CASTLE FILM READY

Pathe officials attended a private showing last week of the third feature starring Mrs. Vernon Castle. The picture was produced under the direction of Geo. Fitzmaurice. The scenario was written by Philip Bartholomae from one of Carolyn Wells' novels, and it marks the first appearance of Antonio Moreno as Mrs. Vernon Castle's leading man. The cast includes J. H. Gilmore, John Rainolds, Olive Stokes, Edwin Hoyt and Florence Dixon. The story deals with a murder mystery.



AIMEE DOLORES.
"On-the-Square Girl"—Pathe-Astra.

PHOTOPLAY FEATURES

(All listed are dramas unless otherwise stated)

PARAMOUNT

FAMOUS PLAYERS
At First Sight, Mae Murray, July 2
The Love that Lives, Pauline Frederick, July 9
The Long Trail, Lou Tellegen, July 22
The Amazons, Marguerite Clark, Aug. 5

LARKY

Forbidden Paths, Vivian Martin and Bessie Hayskawa, July 12
What Money Can't Buy, Pickford, Huff Roberts, July 16
The Squaw Man's Son, Wallace Reid, Anita King, July 26
The Crystal Gazer, Fannie Ward, July 30
The Varmint, Jack Pickford and Louis Huff, Aug. 5

MOROSCO

Big Timber, Kathryn Williams and Wallace Reid, July 5
Cook of Canyon Camp, Morosco, George Beban, July 19

PALLAS

Heir of the Axes, House Peters, June 21
A Kiss for Sue, Vivian Martin, Aug. 2
The Law of the Land, Mme. Petrova, Aug. 12

ARTCRAFT

Wild and Woolly, Douglas Fairbanks, June 24
The Little American, Mary Pickford, July 2
Seven Keys to Baldpate, Geo. M. Cohan, Aug. 12

GREATER VITAPHON

Castle, Percy Hyland, Sir John Hare, July 2
The Message of the Moon, Anita Stewart, July 9
The Stolen Treaty, Earle Williams, Corinne Griffith, July 16
Richard, the Drunken, Alice Joyce, Harry Morey, July 23
By Right of Possession, Mary Anderson, Antonio Moreno, July 30
The First Mrs. Tanqueray, Sir George Alexander, Hilda Moore, Aug. 6
Mary Jane's Pa, Marc MacDermott, Mildred Manning, Aug. 13
Transgression, Earle Williams, Corinne Griffith, Aug. 20

PATHE GOLD ROOSTER

THANHOUSER
The Woman in White, Florence La Badie, July 1
It Happened to Adele, Gladys Leslie, Wayne Arey, July 15
LARA LIDA
Captain Kiddo, Baby Marie Osborne, Aug. 5

ASTRA

The Last of the Carnaby, Gladys Hulette, July 22
The Cigarette Girl, Gladys Hulette, July 5
The On-the-Square Girl, Mollie King, July 29

BLUENBIRD

Fires of Rebellion, Dorothy Phillips, July 2
The Car of Chance, Franklin Farnum, Brownie Vernon, July 9
The Rescue, Dorothy Phillips, July 23
The Little Terror, Violet Mercereau, July 30
The Clean Up, Franklin Farnum, Brownie Vernon, Aug. 6
The Show Down, Myrtle Gonzalez, George Hernandez, Aug. 13
Mother of Mine, Ruth Clifford, Rupert Julian, Aug. 20

BRADY-WORLD

The Brand of Satan, Montague Love, July 9
The Beloved Adventurers, Kitty Gordon, July 15
The Self-Made Widow, Alice Brady, July 23
The Iron Ring, Arthur Ashley, July 30

Youth, Carlyle Blackwell, June 18
Jerry For Short, Madge Evans, Aug. 13

TRIANGLE

The Flame of the Yukon, Dorothy Dalton, July 1
Hater of Men, Bessie Barriscale, July 1
A Strange Transgression, Louise Glum, July 8
Time, Locks and Diamonds, William Desmond, July 8
A Successful Failure, Jack Devereaux, Winifred Allen, July 15
The Mother Instinct, Knid Bennett, July 15
Sudden Jim, Charles Ray, July 22
In Slumberland, Thelma Slater, Georgia Stone, July 22
The Fool Gamblers, Wilfred Lucas, Edna Miller, July 29
The Sawdust Ring, Bessie Love, July 29

K. E. S. E.

EDISON
The Ghost of Old Moro, Mabel Trunnelle, Robert Conness, June 25
One Touch of Nature, John Drew Bennett, July 30

CONQUEST

No. 1 Feature—Chris and the Wonderful Lamp, July 14
No. 2 Feature—Knights of the Square Table, July 21
No. 3 Feature—Billy and the Big Stick, July 28
No. 4 Feature—The Halfback, Aug. 4

ESSANAY

The Man Who Was Afraid, Bryant Washburn, July 2
Bang, Bang, Jack Gardner, July 16
The Golden Idol, July 23
Skinner's Baby, Bryant Washburn, Aug. 6

SELIG-HOYT COMEDIES

A Rag Baby, July 9
A Runaway Colt, July 23
A Dog in the Manger, Aug. 6

METRO

The Greatest Power, Ethel Barrymore, June 25

YORKE

The Hidden Spring, Harold Lockwood, July 16

METRO PICTURES CORP.

The Trail of the Shadow, Emma Wehlen, July 2

The Will o' the Wisp, Mabel Taliaferro, July 9

Miss Robinson Crusoe, Emmy Wehlen, July 30

MUTUAL

The Road Between, June 25

The Masked Heart, William Russell, July 2

Mary Moreland, Marjorie Rambeau, July 9

Betty De-Good, Jackie Saunders, July 16

Melissa of the Hills, Mary Miles Minter, July 23

Pride and the Man, William Russell, July 30

BUTTERFLY

The Reed Case, Allen Holubar and Louise Lovely, July 9

High Speed, Jack Mulhall, Britely Ridgeway, July 16

The Double Standard, Foy Stewart, Joseph Girard, July 23

A Wife on Trial, Mirron Anderson, July 30

Follow the Girl, Ruth Stonehouse, Aug. 5

ART DRAMAS, INC.

When You and I Were Young, June 18

Behind the Mask, Aug. 13

VAN DYKE
A Mute Appeal, June 11

Miss Deception, July 9

U. S. AMUSEMENT CORP.
House of Cards, June 4

The Peddler, July 2

ERROGRAPH
The Road Between, June 25

The Milestone, July 23

FOX

The Innocent Sinner, Miriam Cooper, July 8
Two Little Imps, Jane and Katherine Lee, 15
To Honor and Obey, Gladys Brockwell, July 15
The Kid Is Clever, George Welsh, July 22

SELENICK

The Easiest Way, Clara Kimball Young, April 30
The Law of Compensation, Norma Talmadge, April
Poppy, Norma Talmadge, May
The Silent Master, Robert Warwick, April
A Modern Othello, Robert Warwick, May

STATE RIGHTS AND INDEPENDENT

ARROW
The Despatch, Derwent Hall Caine

H. J. BROCK

NEW YORK
The Manxman

CARDINAL

Jean, the Woman, Geraldine Farrar

CHARTER FEATURES

The Lincoln Cycle, Benj. Chapin

CORONA

Curse of Eve

FRIEDMAN

A Mormon Maid, Mae Murray

FROMMAN

The Witching Hour, Audrey C. Smith, Jack Abernethy

God's Man, H. B. Warner

D. W. GRIFFITH

Intolerance

IVAN

Enlighten Thy Daughter

JAXON

Strife, George LeGuere, Pokes and Jabs Comedies

WILLIAMSON BROS.

Submarine Eye

EDGAR LEWIS

Bar Sinister, Mitchell Lewis, Purchased by F. G. Hall, New Jersey

B. S. MOSS

The Power of Evil, Margaret Nichols

The Girl Who Doesn't Know

PARAGON FILMS

The Whip, Beware of Strangers, The Ne'er-Do-Well, The Garden of Allah

L. J. SELENICK

The Barrier

SHERMAN ELLIOTT

The Ordeal, The Spellers

ULTRA

Woman Who Dared

UNIVERSAL

Idle Wives, Where Are My Children? 20,000 Leagues Under the Sea, People vs. John Doe, Harry De- More, Leah Baird, Robinson Crusoe, Robert Leonard, Margarita Fischer, Heil Morgan's Girl, Even as You and I

EDWARD WARREN

Warfare of the Flesh, Walter Hampton, Charlotte Ives

HARRIS & WILK, INC.

The Battle of Gettysburg, The Wrath of the Gods

SERIALS

PATHE
The Fatal Ring (3rd), Borrowed Identity, Pearl White, Earle Foxe, July 22

The Neglected Wife (11th), A Reckless Indiscretion, Ruth Roland, July 22

MUTUAL

The Great Stanley Secret (2nd) Fate and the Child, William Russell, July 30

MORE SPACE FOR STUDIO ACQUIRED Metro-Yorke Adds Three Acres to Hollywood Plant for Lockwood Feature

In order to make the Metro-Yorke plant in Hollywood more adequate for the proper staging of "Paradise Garden," the next Lockwood feature, Fred J. Balshofer has acquired additional studio space, comprising three acres adjoining the present studios, and is erecting stages and equipping them in readiness for work on this first of the special seven-reel productions featuring Harold Lockwood.

The enlargement of the Metro-Yorke studios in California took place immediately following the discovery that the necessary settings for "Paradise Garden" would require facilities which the present studios did not include. It was therefore decided to build new and larger stages and equip them for the proper staging of the feature.

The plans for producing the George Gibbs story have been under consideration for the five months following the securing of the photoplay rights of the book, early last Spring. Since a longer time than usual will be required to produce this feature, "Paradise Garden" will probably not be ready for release on the Metro program before September. The production of this picture is in line with the Metro-Yorke general policy of presenting Harold Lockwood in a variety of roles, his latest releases having ranged from fantastic comedy in "The Haunted Palamas" to western drama in "Under Handicap." The "Paradise Garden" story is different from either of these in that it is a society drama with a strong psychological interest. It will be produced under the personal direction of Fred J. Balshofer.

NEW TRIANGLE RELEASES Thelma Salter and Bessie Barriscale to Be Seen in New Features

A unique feature of the Triangle program for the week of July 29 will be "In Slumberland," starring Thelma Salter, a fairy-tale production, designed to meet the growing demands for photoplays of juvenile interest. An interesting fact about the production is that it is the first directing effort of Irvin Willat, who was long head of the photographic and titling departments at Triangle's Culver City studio. Mr. Willat is the man who invented the decorative subtitle.

Triangle's other release for the same week is "Borrowed Plunage," a five-reel production starring Bessie Barriscale, and notable for its picturesqueness and beauty of mounting. It is a story of Georgian England, involving John Paul Jones and a little kitchen slavey.

TO DIRECT FOR METRO William C. Dowlan Engaged to Produce "Wonderplays"

The latest addition to the directing staff of Metro Pictures Corporation is William C. Dowlan. Mr. Dowlan recently came from California, where he had been working with the American-Mutual forces, and was once engaged by B. A. Rolfe to assist in the production of Metro "wonderplays" at the company's studio, 3 West Sixty-first Street, New York.

Mr. Dowlan has been the director of many important photodramas. For many years he was with Universal, both as actor and director. For American-Mutual he directed Mary Miles Minter, Richard Bennett and others.

TOURS COUNTRY FOR FAIRBANKS

LOS ANGELES (Special).—Dennis F. O'Brien, attorney for Douglas Fairbanks, and secretary of the latter's producing company, arrived here last week, after a tour of the country visiting Airtone exchanges in behalf of his client. While in Los Angeles he will consult with Mr. Fairbanks on the latter's new Airtone contract calling for additional releases.

Mr. O'Brien, who is at the head of the firm of O'Brien, Malvinaky and Driscoll, has for his clients Mary Pickford, Anita Stewart, Cohan and Harris, George M. Cohan and other theatrical celebrities. He will remain in Los Angeles with Fairbanks for another week and then return to his New York offices.

THIRD OLIVE THOMAS PLAY

Lynn Reynolds, a recent addition to the Triangle Culver City studio directorial force, is preparing the script of his first Triangle play from his own story, which will star Olive Thomas. It will be Miss Thomas's third starring vehicle.

Miss Thomas will be supported by George Chesbro, while George Hernandez has an important character part. The locale of the story is in Arizona and New York City.

RIVALRY OVER WAR FILMS

Fired by the success of the Cincinnati Post in exploiting "The Tanks at the Battle of the Ancre," the Times-Star, of that city, has obtained an opportunity to compete by advertising "The Battle of the Somme." Both of these films are official British war pictures, released by Pathe, but the "tanks" are seen in a five-reel feature, and "The Battle of the Somme" in a series of seven two-reel episodes.

ART DRAMAS PROGRAM COMPLETED July and August Releases Include Features for Crane Wilbur, Jean Sothorn and Others

The Art Dramas program for July and August has been completed, and includes many features in which Crane Wilbur, Jean Sothorn, Alma Hanlon and others play leading roles. The release schedule will begin with the presentation of the Apollo picture, "When You and I Were Young," starring Alma Hanlon, directly following "The Peddler," the Joe Welch feature from the U. S. Amusement Corporation studio.

This feature is to be followed by "Eye of Envy," which presents Crane Wilbur in a novel role. After "Eye of Envy" comes the U. S. Amusement-Art Drama, "Think It Over," in which Catharine Calvert and Richard Tucker are starred. The story of this play was written by Herbert Blache, who directed the production.

The first release for the month of August comes from the Van Dyke studios, and is entitled "Peg o' the Sea." This picture, which was written by Winifred Dunn and which presents Jean Sothorn in the stellar

role, has for a setting a New England fishing village. Eugene Howland directed the production. Another Alma Hanlon vehicle, "Behind the Mask," from the Apollo company, is next in order. This was written by Charles Dacey and adapted by Frederick Rath. Prominent in Miss Hanlon's support is Florence Short, who has appeared in several Apollo-Art Dramas.

An Erbrograph production, starring Marian Swayne and directed by Joseph Levering, will be the next feature on the program. The picture, as yet unnamed, is said to be similar to Miss Swayne's two previous Erbrographs, "Little Miss Fortune" and "The Road Between." The last production for August will be the second of the Horsey productions starring Crane Wilbur. The title of this is "Blood of His Fathers." It was directed by Harriett Ingraham and written by J. Francis Dunbar. Mr. Wilbur plays three distinct roles in this—a father, his son and his grandson.

NEWS OF STOCK PLAYS AND PLAYERS

STOCK PLAYERS AT REHEARSAL IN THE WOODS

As Stuart Walker Trained His Company for "Seventeen," Dramatized from Booth Tarkington's Novel



From left to right are Beatrice Maude, Judith Lowry, Lillian Ross, Gregory Kelly (Seventeen), Edgar Stehli, V. L. Granville and Stuart Walker.

The pictures show Stuart Walker, of Portmanteau Theater fame, directing an out-of-door rehearsal of Booth Tarkington's "Seventeen" on the grounds of the Woodstock Country Club in Indianapolis, to which city Mr. Walker has taken his Portmanteau company for a summer season of modern plays. Many of the rehearsals are being conducted in the open air.

The Tarkington play was given its premier performance recently in Indianapolis, and was so successful that the engagement was extended. In all probability, after certain minor revisions have been made, the play will be seen in New York and Chicago the coming season.

In announcing the extended engagement

of "Seventeen," the Indianapolis Times called it "the greatest success Indiana has ever known," and Indianapolis News remarked that the only other plays which ever justified so long an engagement in Indianapolis were "Ben-Hur" and Tarkington's "The Man from Home." Oliver Saylor, dramatic critic of the News, said that "the play rings true throughout; it has sentiment instead of sentimentality, and it has captured the strangely indignant kind of humor for which much of Mr. Tarkington's work is distinguished, especially his studies of boyish psychology."

The success of the play is in large measure attributed to the admirable acting of William Sylvanus Baxter by Gregory Kelly,

one of the most remarkable young actors in our theaters. In a letter to an Indianapolis newspaper, Mr. Tarkington said that he knew of no other young actor who could make the part convincing.

Several other characterizations in the play have been warmly praised. The cast includes Lillian Ross as Jane Baxter; Lew Medbury as Mr. Baxter; Neil Martin as Johnny Watson; Morgan Farley as Joe Bullitt; George Gaul as Genesis; Dorothea Carothers as May Parcher; Agnes Rogers as Lola Pratt, and several others.

Following "Seventeen," Mr. Walker and his company will offer "Seven Keys to Baldpate."

DOUBLE HEADER IN THE NINTH WEEK

Stuart Walker Players in Indianapolis Give a Pleasant Surprise, One Being G. B. S.'s "The Birthday of the Infanta"

INDIANAPOLIS (Special).—Nothing throughout the Stuart Walker Players' nine weeks' engagement at the Shubert Murat has given more genuine pleasure than the double bill, "The Birthday of the Infanta," and Shaw's brilliant comedy, "You Never Can Tell," week of July 16, which was received with much enthusiasm by the opening night audience. Even the settings, made for this production, the most artistic and beautiful of their season, brought forth admiring applause. "The Birthday of the Infanta," made into a one-act play by Stuart Walker from the story of Oscar Wilde, which was presented here in Feb. by Walker's Portmanteau Company, is a tragic but appealing little thing. Lillian Ross lent childish dignity and poise to the role of the Infanta and again proved her ability to measure up to the best. Gregory Kelly, seen here as the poor little fantastic, in February, again dominated the perform-

ance, bringing out with fine effect the pathetic life of the little hunchback. Judith Lowry also played her old role, making a dignified and imposing figure of the Duchess of Albuquerque.

"You Never Can Tell," never seen here before, followed. George Gaul was delightfully easy and natural as the dentist and with Gregory Kelly and Beatrice Maude, excellent both of them, as the irrepressible twins, the play started off at the dentist's with rare good humor that never dragged once throughout the evening. One of the best pieces of work was done by Edgar Stehli as the waiter, a truly excellent performance. Dorothea Carothers made a charming Gloria. Judith Lowry, V. L. Granville, Henry Crosby and Stuart Walker handled the balance of the roles with telling effect. "Officer 6-6-6," week July 23.

PEARL KIRKWOOD.

"THREE CHEERS" FOR SOMERVILLE

SOMERVILLE, MASS. (Special).—(Clyde E. McArdle, Mgr.) With the thermometer registering around 95 in the shade most of the week, Bob Ott and his musical comedy presented a musical funniness, "Three Cheers," to sweltering audiences week July 16 and every one seemed to like it. It seems a pity that the weather man could not be a little more considerate for a few weeks more at least, for with any kind of weather all business would be phenomenal as it is big even now. "Three Cheers" is not unlike other musical comedies—a thin story, plenty of laugh-provoking situations, a novelty here and there and some scant though beautiful costumes. Mr. Ott is truly funny and appears to perhaps better advantage in "Three Cheers" than in his other previous offerings, while Lillian Shattuck who plays opposite him aside from rendering several numbers in an excellent singing voice is a clever feeder; Mildred Vaughn is pretty, gets a number over in an intelligent manner and is fast becoming a favorite, while Carl Covey is the typical handsome, juvenile O. girl I'm late, hero. Other principals and a beauty chorus comprise the offering. Current week, "Ask Dad, He Knows."

ONLOOKER.

"OUR CHILDREN," ALBEE

PROVIDENCE, R. I. (Special).—"Our Children," a play by Louis K. Anspacher in three acts, for the first time by the Albee Stock Players, made a big hit on their first performance Monday evening, July 16, at Keith's.

Mr. Beasley came to the Albee Players at the beginning of this season with a fine reputation as a character actor. He lived up to that reputation splendidly last Monday night when he gave a moving portrayal of Willibald Levin in Mr. Anspacher's long, talky, and yet arresting play of a father's adoration and a son's folly. His characterization was a genuine achievement comparable to the best given on the Keith stage in years or within the memory of the writer.

ELMER C. SMITH.

"GOING SOME" AT SHUBERT'S, ST. PAUL

Local Premiere by the Full Company—Bills Booked for the Early Season

ST. PAUL, MINN. (Special).—"Going Some" received its local premiere at the Shubert July 15-21, and was ideally presented by the stock company at that popular theater. Earl Lee had the role of J. Wallingford Speed, and Victor Browne that of Larry Glass. J. W. Cowell played Berkeley Fresno; William McWade, Jack Chaplin, Edward Arnold, Bill Stover, Carara was in the excellent hands of Edward Butler; Cloudy, William Lewis; Willie, Guy Durrell; Louise Gerard looked

more or less Maud Allenish as Marietta, one of those "barefoot" roles; Ethel von Waldron was a pretty Helen Blake, and Ray Keim did nicely as Jennie Chopin; Dorritt Keiton was also in the picture as Mrs. Keim. "The Wolf" July 22-28. Plays to be presented shortly include "My Friend From India," "Woman He Married," "Some Baby," "Broadway and Butter Milk," and two new plays: "The Tidal Wave" and "The Savage."

JOSEPH J. PFISTER.

PORTLAND DOWN IN MAINE

"The Fox" by the Sidney Toler Co., "The Co-Respondent" by Keith's

PORTLAND, MAINE (Special).—July 9 opened the fourteenth consecutive week of stock with two excellent productions. At the Jefferson, "The Fox" was the attraction of the Sidney Toler company. An entertaining melodrama, it afforded Mr. Toler a character part in which he always excels. As Peter Delaney—the Fox—his portrayal of the eccentric old man was filled with little mannerisms and humorous touches which added much reality. Adelaide Keim as the Fox's granddaughter, Kate, was very charming. Her interpretation of the true hearted girl was sincere and faithful to this popular actress's high ideas of characterization. Robert Homans as the disagreeable Roger Delaney gave a finished performance bringing out distinctly the repulsive traits of the character. Belle D'Arcy with her beautiful gowns made the most of a small and uninteresting part. Ralph Lingey, long connected with local stock, joined the company. The orchestra has been done away with and the pit decorated with Mr. Mabel Craig, the character woman, sang between the acts, while other music was rendered by a victrola and an electrically played piano. Last week, by special arrangement with Sidney Toler, Oliver Morosco presented for the first time on the American stage the London Garrick Theater success, "Tiger's Cub."

One of the finest stock productions witnessed here was the presentation of "The Co-Respondent" at B. F. Keith's. Under the capable direction of Warren Munsell this play, which served as a starring vehicle for Irene Fenwick, was well staged and excellently enacted by the members of the well-balanced company. Alma Tell, who never fails to make the most of her portrayals, was admirable in Miss Fenwick's role of Anne Gray. She fitted into the part with a thoroughness, worthy of an original production. From the light hearted moods to the serious and perplexing situations she showed ability and versatility of so high a grade as to surprise even her most ardent admirers. Jack Roseleigh's interpretation of Manning was convincing and carried with it a force that made this characterization another noteworthy success to add to his numerous well-played portrayals. Corinne Barker as the much-bored Mrs. Van Kreef, introduced into this role of the society woman an understanding and air of good breeding that made her interpretation one of great worth. Ramond Bramley as Van Kreef played a disagreeable part with an accuracy of the type that helped tremendously the progress of the action. Houston Richards as Sweezy lent much humor to the piece. "The Heart of Wetona" followed.

It is a matter of regret that Miss Barker on account of a contract with an A. H. Woods's production, has closed her engagement with the B. F. Keith company. Her successor will be Clara Mackin, who was a great favorite last year. This week saw the close of Miss Tell's engagement, after a season and a half of increasing popularity. She will be much missed.

New Portland, Vaudeville headliners, "Boys in Blue" and "Fatima," the disposed dancing girl from the Sultan's harem.

Strand, Empire and the Elm high grade motion pictures with good business. River-ton Park, The Honeymoon Girls.

PALMER STRAW.

THOMAS'S NEW PLAY

"The Ambassador" as Interpreted by the Wilkes Stock in Seattle, Wash.

SEATTLE, WASH. (Special).—The attraction at the Wilkes was the new four-act play, "The Ambassador," July 8-14, by A. E. Thomas. This was the first presentation of the play on any stage, and the Wilkes Players interpreted the different parts with skill and accuracy. Ernest Wilkes in the title-role gave an excellent portrayal of the character. In the cast were Ines Ragan, Jane Darwell, Alexis Luce, Norman Feusler, Richard Vivian, George Sheehan, Harold Burdick and others. Same company in "Broken Threads," July 15-21.

BENJAMIN MESSEY.

TWO BY ROBINS'S TORONTO

TORONTO, CAN. (Special).—"Arms and the Girl," by the Robins Players, at the Royal Alexandra, week July 9-14, proved a very effective little comedy; a rather fanciful story, at the same time amusing. Mr. Robins was splendid as Ferrers, and Miss Brooks charming as Ruth Sherwood. Mr. Frazier made a good General and Ethel Intropodi was very vivacious as the maid. Good attendance.

"Never Say Die," July 16-21, was one of the most amusing comedies this splendid company has ever given. Helen Travis as Mrs. Stevenson does some of the best work of the season, also Mr. Webb as Griggs. A smoother performance can hardly be imagined. Miss Brooks was the Violet and Ethel Intropodi La Cigale. Mr. Robins in Colliers' part of Woodbury is excellent, the same can be said of Thos. Jackson as the Artist. Excellent audiences.

GEO. M. DANFEE.

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Direction FRANK EVANS

ADELE BLOOD

By EDGAR ALLAN WOODF

Direction AUGUSTIN GLASSMIRE

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BRENDA FOWLER

In "THE SPIRIT OF '76"

By ETHEL CLIFTON

Direction JENIE JACOBS

HARRY WEBER

Presents

HERMINE SHONE

JAMES L. CARHART**LOUISE MULDER**

Maude Adams Co. Management Chas. Frohman Summer tour. Melting Pot. Redpath—Chautauque

SOME SUMMER IDEAS ON STOCK

Star of a Company Gives Up His Place to Another for a Chance—Trials of Unacted Plays

Richard Buhler, the male star in the Olentangy Players in Columbus, Ohio, recently took a secondary part in "Rolling Stones" and gave up his star role, Buck Ryder, to a member of the company, Thomas Holden.

"My idea of a successful stock company," said Mr. Buhler, "is not the star system or the leading man or woman system, but a company composed entirely of competent players, able to take any part for which they are cast."

"Personally I have appeared here in parts of secondary importance for the reason that I consider other members of my company better suited physically to play more important roles."

"I also believe that a stock company that draws its patronage from the young folk of a city should produce clean, wholesome plays with a wide appeal, but unfortunately there are few such plays to be secured. Nearly all that are available have been written especially to please the New York theater patrons and characters of the underworld, and the eternal triangle is or has been, apparently, the popular theme for the cosmopolitan theater parties of the great metropolis."

Reverence of Stock

In an article on stock we find the following in a Sunday issue of the New York Times:

"The use of the stock company in Rochester, Union Hill, San Francisco, or wherever it chances to be, for trial performances of unacted plays is a common occurrence now. The mutual advantages are obvious. The owner of the producing rights sees his play acted before a real audience without the trouble of organizing a special company and building or assembling the necessary scenery and properties in return for the payment of a nominal sum, while the stock company is guaranteed a week's profits in return for services whose equivalent it would have to bestow on some other play without any guarantee of profits."

Often during a season a producer who wishes to test the value of a play will have one of the stock organizations near New York produce it, but the business of trying new plays on the provincial dog through the medium of repertory companies was never so general as it is this Summer.

The reason California makes an excellent dog on which to try new plays is obvious to those who know the West. The native of California, and of the whole coast, for that matter, is so busy during the Winter looking after tourists that he has little time for the theater. The Summer is his playtime, and he looks to San Francisco and Los Angeles and goes to the theater. In New York it is quite the other way, the natives seeing in Summer and turning over the playhouses to the transients.

Incense for Manhattan Players

George Henry Trader, stage manager of the Manhattan Players, an organization that is leaving Rochester, N. Y., after a most satisfying season, pays his company this compliment: "I have never had a company to direct where there was quite the same spirit of good will, helpfulness and real love as right here. If I were to try to tell you just who and what I mean I should cover the roster of the company and tell you how splendid every individual has been and how much that has helped me. I want to make this public acknowledgment of this if you will permit."



W. C. MASSON

The Forceful Young Director of Hudson Stock Theater, Union Hill, N. J.

W. C. Masson, whose picture appears above is and has been for the past six years general stage director of the B. F. Keith New York Theater Company, with offices at the Crescent Theater, Brooklyn, from which he has controlled the Keith stock companies at the Crescent, Gotham, Bushwick and Greenpoint Theaters in the Brooklyn section and the Harlem Opera House and Bronx Theaters in New York city and Keith's Hudson Theater, Union Hill, N. J., where he is located at present. This is the 125th week of successful stock under the careful guidance of this director. Before joining the Keith forces he was connected with the Shuberts in Minneapolis, the Harry Davis Duquesne in Pittsburgh, the Belasco and Auditorium in Los Angeles and for six years was the director at the Castle Square in Boston with Winthrop Ames and the late Lorin P. Deland. Was also connected with Vaughan Glaser in Cleveland, Jessie Bonstall in Rochester and Buffalo, with the Shuberts in Syracuse, Rochester, Buffalo, Portland, Maine and Utica, N. Y. He has a reputation for producing more plays in his time than any of the younger directors and is known in the profession as "The man who never grows tired." He is of a congenial and big-hearted nature and always ready to assist and help those who come under his careful direction and has assisted many players to prominent Broadway engagements. Mr. Masson's services have been sought after by some of the leading motion picture companies, but he has no desire for picture directing as he is very happy and contented in what looks to others like an impossible feat, namely, producing a new play every week in the year.

CHARLES A. BITTIGHOFER.

Harry Clay Blaney has completed the preliminary arrangements for the inaugural of the Cecil Spooner stock at the Grand, Brooklyn, Labor Day.

"BELLE OF BOND STREET," ELMIRA

ELMIRA, N. Y. (Special).—The Horick's Opera company offered a splendid production of "The Belle of Bond Street" at Horick's Theater, July 16-21, to large business. The title-role afforded a real opportunity for Janet Velle, the charming prima donna, and she took advantage of it in refreshing fashion. She was bewitching and her songs pleased greatly; Henry Lewis was humorous as "Max" Hoggendelmer and his vaudeville interpretations went big. Jack Pollard made a thoroughly finished Hon. Percy Fitzthistle and continued the sterling work he has done since the opening of the season; Arthur Cunningham was well cast as "Theodore Quench" and did the role justice. Henry Antrim was a good Harry Gordon, Mary Kilcoyne made much of the part of Mrs. Chalmers, Louise Orth looked well as Nora Chalmers and Fred Emerson pleased as Mr. Chalmers. Victor Leroy did a clever bit as Joseph, and Helen Higgins helped greatly as Ellen. The work of Charles Jones, stage director, and George Lyding, musical director, were important factors in the successful production. "Blue Paradise," 28-28.

J. MAXWELL BEERS.

"IT PAYS TO AD." IN MONTREAL

MONTREAL.—Week of July 16-21: Orpheum Players presented "It Pays to Advertise" to good business in spite of a hot wave. The performance was a particularly even one. Frances McGrath was excellent as the level-headed Mary Grayson, and Rodney Ranous did some of the best work of his engagement as Rodney Martin; Leander de Cordova gave a capital characterization of the irascible Cyrus Martin, and W. Olathe Miller again scored as the irrepressible Pease; Stewart E. Wilson did good work as Elmer Clarke and Belya Morrell, in the very small part of the French maid, made her one scene go; Teresa Dale had her first chance to do some real good comedy and as the Countess de Beaurain she certainly scored. The whole show was bright, and went with a snap.

Schmer Park has a particularly attractive bill. The Millanos, operatic Neapolitan singers, are a feature. Sousa and his band are still the attraction at Dominion Park.

W. A. TREMAYNE.

P. J. KELLY

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FLASHES FROM STOCK STAGES

Detroit's New Stock Home.

The Adams Theater is the name decided upon by John M. Kunsky for his new house at 24 West Adams Avenue, Detroit, which will open some time in August with Vaughn Glaser stock.

The Russ Forth musical revue stock organization inaugurated a season at the Cape Cottage Theater on Cape Elizabeth last week. The cast includes Ross Forth, Margie Marginson, Charles Kenny, Harry McHenry, Evangeline Whelan, principals, and a chorus of six, including Mabel Murray, Mildred Wilson, Margie McCarthy, Miss Marcelle, Tiny Davis, and Rosalie Baxter.

The Mozart, Elmira, inaugurates a new season of stock Labor Day, when the Mae Desmond Players, headed by Mae Desmond and Frank Fielder, open there.

Jay Packard plans to resume his stock operations at the Orpheum, Newark, Labor Day, with Dudley Ayres as leading man.

Perhaps one of the fastest trips on record was made by the Florence Players Sunday, July 15. In making the jump from Quincy, Mich., to Delta, Ohio, a special train was chartered in order to insure reaching the destination on time. On leaving Toledo Mr. Hicker, the manager of the company, inquired of the engineer: "Think you'll make it by noon?" The engineer remarked: "Get you there in thirty minutes." The distance from Toledo to Delta is twenty-seven miles, and it took exactly twenty minutes by the watch to make the run.

Stock in Boston

H. W. Pattee, manager of the Henry Jewett Players, announces that he has just completed negotiations for a long term extension to the lease of the Copley Theater on Dartmouth Street, Boston. This gives assurance to Boston theatergoers that the Jewett Players, one of the most notable repertory companies in the world, with Henry Jewett as director, has become a permanent institution here.

The Auditorium Theater of Excelsior Springs, Mo., has been reopened under the management of S. H. Snively. Cyril Smith, well known vocalist, late of the Donald Brian company in "The Marriage Market" and the Hazel Dawn company in "The Debutante," has been engaged as special feature attraction for the first two weeks. Feature pictures will be shown with music by Brown's Jazz Band.

Edward Dorney has just closed an engagement of fifteen weeks with the Joseph W. Payton Stock Company at the International Theater, Niagara Falls, N. Y., and has been re-engaged by Payton for the season beginning August 13, in "Ready Money."

Leona Powers, who has just finished her second successful season with the Temple Players at the Malden Auditorium, "somewhere in Colorado," is proud of her family name, although the linotype machine recently spelled it Penrose.

Otis Oliver Players Busy

The Otis Oliver Players at the Oliver Theater, Lincoln, Neb., have been having an excellent season. Among their latest offerings were "Rolling Stones," "To-day," "Polly of the Circus," "The Misleading Lady," week July 16, and "Nearly Married," 23-25. Miss DesMondes in the leading roles has made a big hit with the regulars as has Fanny Fern Brown, who has played here with former stock companies.

Harriett Miller, prima donna solo, was especially engaged the week July 22 to play the part of Helen Bombastino in "Girl of My Dreams," presented by the musical stock company at Olympic Park, Newark, N. J.

The Shubert stock, of Milwaukee, moved from the Shubert to the Majestic Theater for the summer and is reported to be doing a splendid business in the new location. Isabelle Randolph recently rejoined the company for leads.

Morgan Wallace, of the stock bearing his name at Sioux City, Iowa, was in Chicago last week looking around in stock circles, and from there jumped to New York. He will have a stock in that city again the coming season.

Emma Bunting was in Chicago the other day looking for people for her stock company next season at San Antonio, Texas.

Van Murrell, who was with the Shubert stock at Milwaukee, Wis., for two seasons, will be with the Princess stock in Des Moines, Iowa, next season, playing character roles. He did some excellent work at Milwaukee. Roger Murrell, his brother, joins the Officers Reserve Corps shortly.

Lella Shaw, formerly well known in stock, seems to have deserted that field for vaudeville and is now making her second tour of the Pantages circuit.

Helen Keys recently joined the Flora De Voss (touring) company.

Gifford and Young, who have a touring repertory company which plays Wisconsin and Minnesota, are in Chicago on the alert for players for next season.

Beatrice Ballee announces a circle stock to play various Chicago theaters next season and is determining upon her cast at this time.

The Morris stock company is having a good season and was in North Loup, Neb., week July 16. Ray Bankson is with the company again.

The Leona Fendell stock company played Rice Lake, Wis., week July 16. Business has been exceptionally good with it in northern Wisconsin.

The Blondin stock company is playing Texas towns and Pullen's comedians are back in Tennessee. Both shows have been big "money getters" this season.

The Orpheum Players close a fifteen weeks' engagement in Montreal, Aug. 13.

There is a new theater under construction on Adams Avenue, in Detroit, which will open about August 15 with a stock company.

Walter H. Bedell, the popular character comedian, who made many friends by his work with the Nesbitt Players, at Wilkes-Barre, Pa., last season, is to return to the Hathaway Players, Brockton, Mass., next season, where he played four consecutive seasons.

Schenectady and Yonkers

Ike and Joe Weber, have secured Jane Lowe to head the dramatic stock that will alternate with the American wheel in their houses. The company will divide the week: first half at the Hudson Theater, Schenectady, N. Y.; last half, Warburton Theater, Yonkers. Miss Lowe is a great favorite in Schenectady. She has never appeared in Yonkers. Carl T. Hathaway will manage the company; John Adair, Jr., will direct.

Tribute to Virginia Howell

At the closing of the Hudson Theater Stock Company, Union Hill, N. J., Saturday, July 14, members of the company received beautiful flowers and gifts. Virginia Howell, in addition to flowers, received a handsome bar-pin of pearls and sapphires from members of the company. W. H. Wood, manager; W. H. Masson, director; Byron Randall, Wm. Goldhardt, Arthur Mack, Charlie Wilson, Evelyn Varden, and Jessie E. Pringle.

J. M. Kerrigan, the Irish actor, who last appeared with Laurette Taylor in "Out There," and who played the leading character roles with Lady Gregory's Irish company, is having his first experience with an American stock company. He has been especially engaged by Stuart Walker to play the title role in "Officer 666" at Indianapolis. Mr. Kerrigan, with Whitford Kane and other celebrated Celtic players, will be identified with the Celtic Players' season in New York next fall.

Cecil Spooner at the Bronx

The regular season of the Bronx Opera House will open August 11, with Cecil Spooner and her company. Miss Spooner will remain two weeks, presenting "The Irish Cinderella" and "Jerry," which once served Billie Burke to good purpose.

Played to the Prisoners

Otis Oliver players from the Oliver Theater gave a performance of the comedy, "Rolling Stones," for the prisoners at the Lincoln, Neb., penitentiary, July 17. All prisoners were allowed to attend the play, which was given at 3 o'clock. Warden Fenton said they enjoyed the comedy very much and the company received a great deal of applause. The comedy was the same as presented in the city last week. The players were guests of Warden W. F. Fenton and Mrs. Fenton at dinner following the performance.

Players for Northampton Players

Melville Burke, managing director of the Northampton Municipal Theater, announces the engagement of the following players to date: Donald Cameron, Charles Compton, Eugene Powers, Dudley Clement, Frank Dawson, Aline McDermott, Margaret Vale, Blanche Frideris and Helen Dale.

STOCK FOR LAWRENCE, MASS.

LAWRENCE, MASS. (Special).—The announcement last week of the acquisition of the Colonial for stock productions next season by Charles H. Emerson of the Emerson Sites Company, which maintains stock companies at Haverhill and Lowell, was good news to local amusement lovers. Lawrence is thereby assured of having a first-class stock company next season, which will produce only the best plays available. No local manager has been appointed yet, and no announcement has been made as to the personnel of the company, but Mr. Emerson's well-known ability to give his patrons an excellent return for their money and his successes in Haverhill and Lowell tend to make the outlook here a bright one and a guarantee that the caliber of the organization will be of the best. The season will open about Labor Day.

O'REILLY.

TOLER'S AND KEITH'S IN MAINE

PORTLAND, ME. (Special).—Jefferson: Week of July 15, Oliver Morosco, in conjunction with Sidney Toler and his own stock company, presented for the first time in America the London Garrick Theater success, "Tiger's Cub." It was staged in a manner worthy of a first production, and throughout the week drew good houses. Adelaide Keim in the title role was seen in a part to which she was admirably suited. Not once did she overdo the comedy, of which she had a good share, nor yield to the temptation of coming out of her part. As beautiful as ever, she was never seen to better advantage. Her portrayal of the Alaskan girl was one with no trace of coarseness, just human, clever and sincere. Mr. Toler as Lone Wolf made the most of a small part. Belle D'Arcy appeared in a very good acting part, that of Hilda Tempest, and she lived the role throughout the piece, making the audience feel that this woman before them was Hilda herself and not Miss D'Arcy portraying the part. Allen Murnane appeared as David, the Cub's lover. It is always a delight to see Mr. Murnane play opposite Miss Keim, for he puts into his roles a true realism. His characterization of the courageous tenderfoot carried with it a conviction that was inspiring. Messrs. Homans and Farrell were capital in their respective parts of Bill Black and the Tiger. Current week, "The Girl of the Folies."

B. F. Keith's: "The Heart of Wetona," an excellent production of an interesting play that had but one blemish, the farewell appearance of Alma Tell, who has been a great favorite both theatrically and socially. It is a matter of great regret to both Miss Tell and to the management that on account of the severe illness of her mother she is obliged to sever her connection with this company, while Portland audiences are already looking forward to her possible return next year. She has always made the most of her parts, and during her last week, when she was seen as Wetona, she appeared to advantage in a role affording her an opportunity to show her beauty and versatility. Jack Roseleigh did a good piece of acting as Hardin. He brought out characteristics which were so well connected with the actor himself that man and part seemed a happy blending of identities. Mark Kent as Quannah gave an excellent portrayal which made a splendid background for the story. Raymond Bramley was very finished as Wells. Current week, "Safety First," introducing two new members, Evelyn Varden, the new leading woman, and Clara Mackin, who is pleasantly remembered from last year.

New Portland: Vaudeville. Elm Empire and Strand: Motion pictures. Harry C. Power, late of the "Bunker Bean" company, has joined the ambulance company. Mr. Power, who recently married Marjorie Palmer, is well known in Portland.

PALMER STRAW.

MERRY MURRAY PLAYERS

RICHMOND, IND. (Special).—The Murray Theater Players present for their initial performance week July 16 "Hit-the-Trail Holiday." This play, being released only a short time for stock, it is a treat to witness such a polished performance under the capable direction of Harry North. Jack Boyle as Billy Holliday gave a very smooth and well acted impersonation of the character, and has proven he is capable of playing other than heavy roles, in which he has heretofore been prominent. Calvin Blache more than filled the role of Pete. The small material given this part did not hamper Mr. Blache in giving a fine presentation; his efforts were more than appreciated by the audience. Special mention must be given Frank Patton, whose clever characterization of Jed Cusik was true to the type; his unusual facial expressions were the laugh of the performance. The part of Edith Holden was done by Patty McKinley. Others were Harry North as Bur Jayson, Pauline Le Roy as Mrs. Temple, Helen Reid as Anna, Rupert Clark as Rev. T. B. Holden, Joseph Stanhope as Dean Granger, Calvin Uhl as Rex Granger. The company, in all, was well cast, and Richmond should feel proud to have within its gates such wonderful players. The company will do four matinees a week. Current week, "Common Clay."

L. T. MORRIS.

SO QUIET IN BRIDGEPORT

BRIDGEPORT, CONN. (Special).—The month of August ushers in darkness and quietude in the stock field here. The Lyric is undergoing extensive repairs before the opening of the Fall season, and the Park, which has housed the Cecil Spooner stock company since early May, is also closed. Miss Spooner decided to end her very successful summer stock season Saturday, July 21, with the presentation of "Kathleen Mavourneen," which, in spite of intense heat, drew crowded houses the entire week. This enables her to take a three weeks' rest in Atlantic City before the Spooner stock folk opens at the Grand, Brooklyn, in September. Bridgeporters were reluctant to have the popular little comedienne bid good-bye and will gladly welcome her back again next spring and for five consecutive summers to come. The members of the Mavourneen cast who also have won popular approval here were the leading man, Douglas Dombrielle; Clyde Armstrong, Norman Houston, Frederic Clayton, Joe Kennedy, Frank Lyon, Lou Ranson, Jack Henley, George Kelly, Helen Melrose, Marie Warren, Helen Tilden and Elsie Graham. Incidentally Dombrielle and Trevor have good voices and were heard in Irish songs which won big applause.

MART FAYLES HAWCORT.

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By Jules Eckert Goodman

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WINCHELL SMITH and JOHN L. GOLDEN present the season's success

TURN TO THE RIGHT

FLORENCE PLAYERS, QUINCY, MICH.

QUINCY, MICH. (Special).—The Florence Players are giving Quincy most satisfactory service. "They Are My People" was given July 13 to a big house; "A Carolina Belle," 13; "The Wheels of Destiny," 14. Mr. Hicker is manager and Edwin Wiener, director. Some very clever acting was displayed by Marion Franklin, the leading lady, she is pretty and winsome, her costumes are new and bright looking and each night she grows more charming than the previous one. Burleigh Cash, the villain, does excellent work in his parts and also proves himself to be an excellent singer. Terry Lane shows great versatility, as does also F. M. Scott. Tom Saunders, as Percy Overton, proved himself equal to the part. Time and space do not permit further comment, but all were good in their parts as well as in the vaudeville specialties, especially Miss Franklin, the dancer. The orchestra provides some good music between the acts, and the band concert, given each evening at seven o'clock on the square, have been enjoyable, especially the one on Tuesday evening, when the Quincy band and the Florence Players band played together.

E. W.

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ELSIE JANIS AT THE PALACE

Comedienne Offers Series of Imitations in Vaudeville—Other Attractions

If anyone should wonder at the consistently long line in front of the box office of the Palace Theater this week, a furtive glance at the billboards either side of the entrance will set all speculation at rest. Elsie Janis appears on them in big type. On going inside, as a great many people are doing—so many, indeed, that practically every performance is a sell-out—you will see a highly pleased audience. One of Broadway's greatest favorites is justifying the title. It is too late in the day to dwell on the merits of Miss Janis, being sufficient to state that she does a number of her inimitable imitations with a side line of songs and things.

Emma Carus and Larry Comer supply a pleasing portion of the bill in songs, patter comedy and frequent clowning. Miss Carus

still feels so happy over losing sixty pounds in weight that she wants to impart some of the joy to the audience, which she does successfully, not sparing herself as the butt for her own jokes. Dorothy Shoemaker and company present a tense dramatic sketch called "Supper for Two," by Percival Wilde. Duffy and Ingalls, the new comedy team that "stopped the show" at every performance last week, are held over. They are considered the comedy "kings" of this year's vaudeville.

The balance of the program consists of the Misses Campbell, Bennett and Richards, the Dancing Fantasies, Donahue and Stewart, Burdella Patterson and the Hearst-Pathe news weekly. Another attraction must not be forgotten—the free lemonade which is featured during the intermission.

ACTORS' EQUITY ASS'N

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association



The last meeting of the Council was held in the Association rooms, 608 Longacre Building, July 17. The following members were present: Francis Wilson, presiding; Messrs. Breese, Christie, Cope, De Angelis, Mitchell, Stevenson and Welsh.

New members elected: Mac M. Barnes, Marguerite Forrest, Doris J. Marvin. We take occasion to remind all Deputies of Council to call at the office and register their name and the company with which they will appear, as soon as their arrangements have been completed for the season of 1917-1918. We would also urge members rehearsing or playing with companies in which there are no A. E. A. Deputies to advise us of the fact, and we will at once appoint a representative.

The A. E. A. Deputies and the weekly reports of the Council Meetings, which they are asked to post on the call-boards of the theaters in which they may be playing, have been a great asset in keeping members in close touch with the work of the Association. They are the medium through which each member may feel the heart-beat of the A. E. A., whether he may be touring the Far West, the provinces of Canada or Eastern territory. In one mail the bulletins addressed to the A. E. A. Deputies often include the widest possible variation of company bookings, such as New Orleans, Spokane, Calgary, Canada; Los Angeles, Halifax, Nova Scotia, and several hundred other cities and towns.

The assistance of the A. E. A. Legal Department was recently sought by a wardrobe mistress, who had been employed by a metropolitan manager well known for his productions in the field of light opera. She stated she had advanced over one hundred dollars for incidental expense during the season, for which she held vouchers, and was also entitled to salary for the several weeks she had worked, but had not been paid. The manager in question promised each week if she would call at his office that he would pay her the following week, but finally informed her that he does not intend to pay her anything. The claimant came to the A. E. A. office with but a few cents between herself and starvation and was in great distress. Although claims of wardrobe women do not come within the province of this Association, in an instance like the above it feels fully justified in bringing the law to bear upon such an outrageous injustice.

BY ORDER OF THE COUNCIL.

"A TAILOR-MADE MAN"

Cohan and Harris to Present New Comedy Late in August

When "Hitchy-Koo" vacates the theater that bears the firm name about the end of August, Cohan and Harris will present there Harry James Smith's comedy, "A Tailor-Made Man," which received sixteen weeks' endorsement from Boston, if that may mean anything. Meanwhile the members of the company are enjoying a vacation before the opening in Atlantic City on August 20. Besides Grant Mitchell, who acts the title role, the company, which is a large one, includes Frank Burbeck, Howland Buckstone, Harry Harwood, Barlowe Borland, Bernard A. Reinold, Theodore Friebus, A. P. Kaye, L. E. Connors, Lloyd Carpenter, Phil Hardy, Frank G. Harler, Lawrence White, Howard Wall, John A. Rooms, William Hodges, John Wall, Helen MacKellar, Mona Kingsley, Lotta Linthicum, Minna Gale Haynes, Josephine Deffry, Nancy Power and Gladys Gilbert.

NEW WINTER GARDEN STARS

It is reported that the Shuberts have signed James J. Corbett for the next show at the Winter Garden. The same report also says that Frank Tinney will specialize on the famous runway. Stan Stanley and his wife, the vaudevillians have already been placed under contract for that production.

PLAYERS ENGAGED

Norworth and Shannon announce the engagement of Laura Hamilton for the cast of "Odds and Ends of 1917."

Laura Walker is now playing Marcelle, the leading female role which has been acted all season by Mary Nash, in "The Man Who Came Back."

Maude Odell, Gertrude Vanderbilt and Charles Purcell have been added to the cast of "Twice Once in May."

Lucille Saunders and Roy Gordon have been re-engaged by Henry W. Savage for their original parts in "Have a Heart."

The Shuberts have placed Harry Davenport and Maude Hannaford in the cast of "The Inner Man."

Arthur Bell has joined the Chicago "Seven Chances" company.

Rita Dane is now appearing in the "Ziegfeld Follies."

Thomas Ahern will play Passon and King Love in "Everywoman" next season, its eighth.

Dorothy Abbott and Walter Walker have been added to the company which will play "The Chatterbox."

Edward Emery has been engaged to play the leading male role in "The Thirteenth Chair" company that will be headed by Annie Russell.

Klaw and Erlanger have completed the cast of "Here Comes the Bride" with the engagement of Nancy Winston.

Harry Ashford has retired from the "Romance and Arabella" company to appear in the Dillingham production of "General Post."

Charles McNaughton, brother of Tom McNaughton, has been engaged by Henry W. Savage to support Mital in "Pom-Pom" during her coming tour of the South and the Pacific Coast.

Henry W. Savage has engaged for "Have a Heart," opening in Boston next month, Joseph Del Puente, a son of the distinguished Italian baritone, Giuseppe Del Puente.

HYDE IN NEW FIELD

J. Clarence Hyde, who for five years has been general press representative for Klaw & Erlanger, has resigned from that position in order to become associated with the same firm in the production of a new comedy of American life by Edward Laska, called "The Brain Promoter." Mr. Hyde will be succeeded in the press department by James Jay Brady, who has been associated with Klaw & Erlanger for many years as the manager of the Colonial Theater in Chicago, the Century Theater in St. Louis, the Cohan Theater in New York and as business manager of "Ben-Hur" and other companies. Mr. Brady was in charge of the publicity department of Ringling Brothers' Circus for seven years.

HACKETT BRINGS ACTION

James K. Hackett has begun suit in the Supreme Court against the Aetna Life Insurance Company to recover \$3,657.14, which he says is due him under the terms of an accident policy. Mr. Hackett asserts his right knee was injured on March 3, 1916, when he fell on the stage while appearing in "Macbeth." As a result of the injury he was unable to engage in his profession for ninety days, he alleges.

TEACHES DANCING TO SAILORS

John Murray Anderson, producer of "Frocks and Frills," at the Palais Royal, is giving dancing lessons to the sailors of the Navy League, and once a week has offered his services for an entertainment. Many of the sailors and themselves lost for amusement while they are awaiting duty and Mr. Anderson fell upon this plan to assist them in "killing" time.

PLATT GIVES DUNSANY PLAYS

Last week George Foster Platt revived a group of Dunsany plays at the Pabst Theater, Milwaukee. The bill included "The Queen's Enemies," "The Lost Silk Hat" and "The Glittering Gate." In the latter the leading roles are being played by Wallis Clark and Cecil Yapp.

On July 27 "The Man Who Came Back" will reach its four hundredth performance at the Playhouse.

FROM HERE AND THERE

H. Price Webber, a veteran manager and actor, had a warm welcome in St. John, N. B., July 10. He has been in the business forty years and last season he toured Canada at the head of his company, playing fifty-one weeks without a break.

George Rosener is writing a pageant for the Boy Scouts of America. It is called "The Missing Log" and will be presented in Yale Bowl on Labor Day. Mr. Rosener will stage the production. Rehearsals will begin shortly at the Polo Grounds.

Sallie Fisher's tour in "The Choir Rehearsal" has been booked solid for a year over the United time, starting the latter part of August.

May Buckley is at her home, "Rosedale Farm," in Brunswick, Me., enjoying a short rest before she comes to New York for rehearsals in "The Knife," in which she opens Aug. 18. She has with her a number of friends from Boston and Cleveland. Miss Buckley recently completed a course in motor engineering and is operating her own motor boat this summer.

The Cairo Opera House, Cairo, Ill., will be reopened the coming season under the management of W. A. Finney. The house is being thoroughly renovated and will be in first-class condition for the opening early in September. The Cairo Opera House has been closed to road attractions for the past three seasons and the reopening to road shows will be welcome news to the managers of attractions playing that territory. Cairo is an excellent Sunday town.

Edward W. Rowland and Lorin J. Howard will be represented on the International Circuit next season by Ralph Ketterling's allegorical play, "Which One Shall I Marry?" and a new Hawaiian play, "A Daughter of the Sun," by Ralph Ketterling and Lorin J. Howard.

Willard Mack has signed contracts to manage the vaudeville tour of Richard Carle, who will appear in Mr. Mack's one-act comedy, "What Made You Crazy?" A season of forty weeks commences the last of August.

Marguerita Sylva, who is summering at Lake Mahopac, will not appear professionally until after January, due to an interesting domestic event which will eventuate at that time. Her husband is an American naval attaché, who was the American representative on the board of investigation which passed upon the celebrated Sussex case.

Rehearsals will begin in a fortnight for the Pacific Coast company to present "The Knife," the leading part to be played by May Buckley, who is now at her summer camp in Maine. Norman Hackett will also be a member of this company.

Samuel Shipman's play, "The Target," has ended its preliminary engagement in Atlantic City and about the middle of next month it will be placed in rehearsal again, with the same cast, except for a few minor changes.

One of the features of the field day of the Friars at the Lights Club, Freeport, on July 28, will be a roping contest. Will Rogers will represent the Friars and Fred Stone the Lights.

BORN

A boy was born to Mr. and Mrs. Sam B. Wilson on July 14.

MARRIED

KATHERINE LA SALLE, who has been acting in "The Thirteenth Chair" the past season, and Samuel Emien Carpenter, of Philadelphia, were married July 16 at the Church of the Holy Communion, New York. The wedding was quiet, with only a small group of relatives and intimate friends present.

MARGERY MAUDE, actress and daughter of Cyril Maude, was married to Joseph Warren Burden, who is connected with a New York banking house, on July 23 in Grace Church.

FRANK BURBECK, who is a member of the cast of "A Tailor-Made Man," and Helene Wintner, daughter of the Rev. Leopold Wintner, were married July 10. The couple are spending their honeymoon visiting Mr. and Mrs. Robert Hilliard at their country place at Siasconset, Mass.

DIED

MRS. NELLIE BARRIE, of Syracuse, died June 30. She is survived by one daughter, Minnie Barrie Webster; one son, Herbert Barrie, and one granddaughter, Mrs. Edward M. Brennan.

MRS. JOSEPHINE SHEEHAN, fifty-seven years of age, wife of John J. Sheehan, theatrical manager, died at her home in Brooklyn July 19. In past years Mrs. Sheehan and her husband composed the vaudeville team of Sheehan and Ackwood.

HARRY MAXWELL, a widely known comedian, for many years under the management of Cohan and Harris, died July 19 at the Actors' Fund Home, Staten Island, in his seventieth year. Although he had been in failing health for some time, the immediate cause of his death, which was sudden, was heart disease.

WILLIAM TRIMBLE, a well known actor of the last generation, died last week after an illness that extended over three months. He began his theatrical career in 1874. He and his wife, as dancers, toured the United States, Cuba and Central America.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

L. G., Cleveland.—Otto Kruger played the young husband, Jack Doray, in "Young America." Fred Ballard is the author, and Cohan and Harris the producers.

MIRROR SUBSCRIBER, Mt. Vernon, N. Y.—There has been no announcement concerning the future plans of the Knickerbocker Players at Syracuse, N. Y. Watch the stock notes.

MARY NUNN.—Our Brooklyn correspondent did not list the attraction playing at the Shubert Theater, Brooklyn, the week of May 14. Write to the theater manager—it is possible that he may be able to help you.

S. S., New York.—We should advise you to try the publishers of his book for the desired information, as we do not know either the nationality or present address of R. E. Henry. We are sorry, but we have no data to help you.

L. W. H., Hartford, Conn.—William Faversham made his debut as a star playing the part of Don Caesar in "A Royal Rival" at the Criterion Theater, New York, on Aug. 19, 1901. (2) Write to the Washington Square Players, direct, for that information. (3) We have not heard that "The Fawn" has been published in book form.

MARION PHELPS.—Blanche Yurka is in the new play, "Daybreak," which was recently played at Atlantic City, N. J. The New York opening will take place some time in August, at the Harris Theater. (2) Marion Ruckert was last with the Empire Players, Salem, Mass., stock, which closed. (3) Clarke Brown is general manager for the Canadian United Theaters, of which the Temple, at Hamilton, Ont., Can., is one. You may address him there. (4) The agencies you mentioned are the principal ones. Experience is not always necessary for stock engagements.

R. T. P., Chicago.—Write to Tyson Co., 1400 Broadway, for copies of "Cast," which gives the theaters and attractions playing in New York. (2) The address of Edgar Selwyn is 1451 Broadway, New York; Klaw and Erlanger, 214 West Forty-second Street; James K. Hackett, 56 West Seventy-first Street, and Robert B. Mantell in care of William A. Brady, the Playhouse, West Forty-eighth Street. (3) Irene Franklin has been on the stage since she was a baby of six months. She played child parts in "Shore Acres," "The Prodigal Father," "Editha's Burglar," "Chris and Lena," "The Emigrant," and "The Fire Patrol." At the age of fifteen she was engaged by Williamson and Richards to tour Australia. She remained there three seasons and returned to America via London, where she played an engagement in vaudeville. She made her American debut in vaudeville at New York in 1895. It was in 1908 that she became a headliner in vaudeville. Apart from her vaudeville engagements she has appeared in "The Summer Widowers," with Lew Fields; "Hands Up," "Within the Loop," and "The Passing Show of 1917."

MISS CROSMAN IN NEW PLAY

Henrietta Crosman denies that she has any idea of appearing during the coming season with William Faversham in a revival of "Getting Married." She expects to choose a new play from several manuscripts she has under consideration.

FRIARS' CLUB OUTING

The Friars' Club announce that its tenth annual midsummer outing will be held at the Lights Club, Freeport, L. I., on July 26. The latter organization has tendered to the Friars the use of their clubhouse at Freeport for the day, together with the use of the recreation grounds attached to it.

The itinerary of the day will include baseball between the Lights and the Friars, foot races, swimming contests, tugs of war and roping contests. The trip will be made from the Friars' Club early in the morning by automobile to Freeport.

"THE BROKEN ROAD"

"The Broken Road," a new play by Charles Sumner, author of "The Natural Law," will be produced for the first time at Quincy, Ill., week commencing July 30. It will be tried out there by the Williams Stock company.

"LOMBARDI, LIMITED" IS LIKED

Logical Sequence, from Los Angeles Viewpoint, Is That New York Will Also Like Morosco Play

LOS ANGELES, CAL. (Special).—"Lombardi, Ltd.," the new Morosco show at the Morosco Theater, can't help but be a "go" in New York when it gets there next Fall. It has all the earmarks of a play that will be a New York success—simply because people can't help liking it. The play has quite taken Los Angeles by storm and it is well to remember that the theater-going public of Los Angeles comprises, among its severest critics, people from New York. However, "Lombardi, Ltd." made its final bow to the Southern California city July 21, to give way to another brand new Morosco offering.

Margaret Anglin continues as headliner at the Orpheum for a second week, having attracted almost the entire theater-going public of Los Angeles and vicinity to this popular vaudeville house during her first week there. "The Wager" is the name of the strong playlet in which Miss Anglin is appearing, supported by Frederick de Belleville. Paul Nicholson and Miss Norton, Senor Westony and the Asahi Troupe are the holdovers from last week's bill. The newcomers are Carl Randall and Ernestine Myers, a featured act; Thomas Patricola and Ruby Myer, the Flemings, in a new athletic act; and Elsa Heugger, cellist; Zhai Clark, harpist; and Edmund Lichtenstein, violinist, offer the musical part of this vaudeville program.

The Mason Opera House booms with "The Boomerang" this week. It comprises the original Belasco Theater, New York, cast, including Arthur Byron, Martha Hedman, Wallace Eddinger, Ruth Shepley, and all the others. Los Angeles has long looked forward to seeing this production.

The big Tabernacle erected in anticipation of the September coming of Billy Sunday, is being used for the Chautauqua Assembly and Music Festival.

Lucy Gillette is the headliner at the Hippodrome.

The Burbank still offers vaudeville and pictures, but makes what looks like it must be a mistake in making no mention in their advertising announcements of the personnel of either the vaudeville or the picture. Headlining there this week, however, are The Three Ankers, George Morton as "The Black Dot," Leroy and Mabel Hart and "American Navy Gymnasts."

Grace Valentine is finding herself a personal triumph in Los Angeles in her interesting role in "Lombardi, Ltd.," opposite Leo Carrillo. Both Mr. Carrillo and Miss Valentine leave for Chicago next week to play in "Upstairs and Down."

The resemblance of Leo Carrillo and Antonio Moreno has been commented on largely during the four weeks' Morosco engagement of "Lombardi, Ltd."

The Majestic Theater has said goodbye to the Blanche Ring production, "What Next?" which is being retouched and repolished before its presentation in the East. "So Long, Letty," completes its second triumphant week at the Mason, giving place to "The Boomerang."

Replacing an act that left the bill in San Francisco, Charlotte Joy, formerly premiere danseuse with "The Liliac Domino," assisted by a ballet of six Los Angeles girls, has been winning much success this week at the local Pantages house. The act carries a special full stage floor setting.

MABEL CONDON.

PROVIDENCE

PROVIDENCE, R. I. (Special).—The Lyric Light Opera Company is offering for its farewell attraction at the Providence Opera House, week July 16-21, "Mademoiselle Modiste," and of all Victor Herbert's musical comedies none scored more in popularity.

Though this year was not in every way a favorable time for such an experiment as this, the trial shows that there is room for entertainment of this kind on a first-class scale, and the trial will probably serve to give even better results in the future. As it is the idea of a musical stock company for Providence is certainly stamped O. K.

Madame Idolo's Feathered Pets, featuring an educated crow give a wonderful performing exhibition at Fay's, 16-21. The Carnival Girls, eight of em, give miniature musical comedies, with Joseph Roland and George Driscoll as comedians. Jolly Johnny Jones and company appear in "The Stage Door." Johnny and the Dalton Sisters appear in a dainty song and dance number. "Good Old Days" feature John and Bertha Gleason and Fred Houlihan in a lively novelty sketch; Harry Crane, the droll storyteller and songster, made a big hit. Shirley Mason appeared in "Light in Darkness," the leading photoplay, and Lonesome Luke in "Stop, Look and Listen." A Pathe News and travelogue complete the bill.

"Congressman Kitty," a very lively sketch, is being shown as the headliner at Emery's Majestic, 16-21. A musical comedy number in which there is plenty of good fun provided by Percy Chapman is presented by the Betting Betties. Chapman is the most of the show; eight pretty girls contribute the songs. Halsey Mohr, a song composer, and Gladys Moffatt present a unique number entitled "A Day with a Composer." Mohr sings several of his own songs, playing the accompaniments. Other acts on the vaudeville portion of the bill are Hip Raymond, the Hippodrome clown; the Vespo Duo in an interesting song, an accordion number, and Sidney Falk in classic songs. The leading photoplay, "Peggy, the Will o' the Wisp," featuring Mabel Taliaferro, a current news and a travelogue, are the other pictures.

Emery's and Colonial closed.

ELMER C. SMITH.

BOSTON

BOSTON (Special).—Warm weather has sent the people to the beaches, so that there is little to say about the theaters. "The Man Who Stayed at Home" continues to do good business at the Copley and is likely to run well into August. "Calliban" did well last week and attractions were added almost every evening. One night the Marines drilled, the next companies from the Harvard Regiment showed their proficiency. Next week the Wilbur opens with "Oh, Boy!" The week following comes "His Little Widow" at the Shubert, and then, August 20, the Colonial opens with "Have a Heart," in which Boston will have a chance to see Flora Zabelle in a good part.

Mr. and Mrs. John Craig (Mary Young) have just received news of the loss of the elder of their sons, Harmon B. Craig, twenty-one years old, who was killed in France. The Craig boys, both sophomores at Harvard, joined a Harvard ambulance unit and went to France last February. Some time ago Mrs. Craig learned that her sons were to have a furlough of a week or so and she went abroad to visit them. Returning from her visit, she learned on reaching New York that Harmon had been killed. The two lads were fine fellows, popular with their mates, and everyone sympathizes with the Craigs, who have always been well liked here.

DUDLEY CLAPP.

OMAHA

OMAHA, NEBR. (Special).—Empress Theater, July 15: Douglas Flint and company presented one of the best known sketches in vaudeville, "The Merchant Prince." Marguerite Good and Frank Lucy support Mr. Flint in this well produced skit. Bob and Pete Stanley in a singing and talking act and a trio billed as Moore, Gardner and Brothers were both well received. Ishikawa Brothers in an acrobatic tumbling and balancing act closed the bill.

The photoplay presented is "A Son of the Hills," featuring Antonio Moreno and Belle Bruce.

Strand: Wilfred Lucas in "Hands Up," week July 15-16. Bessie Barriscale in "Hater of Men," July 17-19, 20-21. Louise Glaum in "Love or Justice," July 20-21.

Omaha had a chance to see more of actual warfare at the Brandeis Theater through the generosity of the Omaha Hotel Men's Association. The pictures were taken while the famous battle of the Ancre raged. The picture is presented by the hotel men for the benefit of the ambulance company of the Omaha Red Cross chapter and the entire box office receipts will be so devoted.

C. W. Taylor, manager of the Art Drama productions in this territory, has secured a location for his office at 1417 Farnam Street. It opened for business July 23. The Des Moines branch will be moved to this city. E. Olsen, the oldest booker in the city, has been secured for this position. He is at the present time connected with the Chicago office of the Kleine-Edison-Selig-Essanay Company. Jule Rachman, manager of the Grand Theater, who assisted Mr. Taylor with the General Film Company, will be in the same capacity with him again.

TORONTO

TORONTO, CAN. (Special).—Loew's, July 16-21: Leone Carrera, assisted by Eddie Laurie, sang several of her mother's songs, but failed to please. Clarence Wilbur was the best of the bill, and his tramp monologue is very funny. "The Derelict," a strong photoplay, pleased well, and a screen comedy of "Tin Can Alley" is a scream. Crowded houses.

Hippodrome, 9-14: A good variety program by Herbert Sisters, Allen and Francis, Princess Maybelle (Hawaiian) and "A Night in Venice," by Melani Five, proves a very attractive one to splendid business.

Grand: "The Whip" to splendid attendance twice a day. The photoplay of this drama is surprisingly good all through.

Regent, 9-14: Clara Kimball Young, in "The Rise of Susan," pleased immensely. The Canadian News Weekly is another innovation that meets with public approval. The bill right through, together with the splendid orchestra, is a very generous one. Mary Pickford, in "A Romance of the Redwoods," a splendid story with a Bret Harte atmosphere, is the chief feature of a splendid bill, 16-21.

Strand, 9-14: Anita Stewart and Charles Richman, in "A More Excellent Way," is the best feature, though the Topical Weekly is very interesting. "Serpent's Tooth," with Gail Kane; Chaplin in "The Immigrant"; Alice Brady, "The Dancer's Peril"; Chaplin in "The Cure," proved fairly interesting, 16-21.

Loew's, 9-14: "Small Town Opry Co." headlines the bill, and is full of fun and laughter. Frankie Rayno is a good singing violinist; Bush and Shapiro and Sabot and Wright also score well. The picture of "Royal Romance," with Virginia Pearson, is splendid. Crowded houses.

GEO. M. DANTREE.

RICHMOND, VA.

RICHMOND, VA. (Special).—That no mistake was made in selecting "The Spring Maid" for the eighth week of the Comic Opera Players' season at the Academy of Music was attested by the evident delight of the large audiences that filled nearly every seat in the Academy week July 16, including matinees July 18-21, and by the repeated encores given both principals and chorus after every number. There was much interest manifested in the three new principals, who made their bow for the first time before the Richmond audiences, and the splendid work of each of them left no doubt as to their immediate success and future popularity. While "The Spring Maid" has been seen here twice before, the companies presenting it have in no sense been any better than the Comic Opera Players' stock company, and the scenic equipment and everything else compared favorably with the road productions. Florence Mackie, the prima donna, and Edward Basse, the baritone, stood out conspicuously in every performance. The role of Princess Bozena affords Miss Mackie her first real opportunity since she joined the company a few weeks ago, and she makes the most of it. Many of the best song numbers fall to her lot, and she delighted the enthusiastic audiences with her manner of singing them. Edward Basse played Prince Aladar with the ease and naturalness that was expected of him. Norma Brown, a new ingenue, was a decided success in the role of Annamial. Miss Brown has good looks and a vivacious manner, and while she was not in good voice during the week on account of a very bad cold, or hoarseness, her skill at being able to keep up her lively personality enabled her to register a pronounced hit, and when she appeared towards the close of the second act as a rabbit in a divertissement, the audiences had recourse to the language of the classics and pronounced her "some rabbit!" Harry Short, the new principal comedian, breezed through the part of Roland, gathering laughs on all occasions. He had able assistance from Alice Hillis as Ursula, their burlesque on "Othello" being very amusing and greatly enjoyed. Bobby Roberts, the new light comedian and dancer, was at his best in an interpolated dance specialty with Billie Bush, one of the big favorites of the Comic Opera Players. Matt Hanley as Prince Nepomuk and Auntie found it as easy as ever to provoke mirth. George Bogue was well liked in the role of Baron Rudl. Royal Cutter, Ethel Osterheld, Ernest Geyer, Charles Page and the other principals were satisfactory in minor roles. The music was well played by the orchestra under Antonio Bafunno's direction, and the stage direction reflected credit on Lew Morton, the new director.

Current week is farewell week with the Comic Opera Players at the Academy of Music, and regret is freely expressed that this admirable Broadway organization must bring its successful summer run to a close. "The Man Who Owns Broadway," the final bill, for week July 23-28, with matinees July 25-28.

The Lyric Theater's bill is not a mid-summer dream. Maybe because it's summertime, when ambition and energy are at a low ebb, that the bill is very weak. Certainly none of the acts can be classed as headliners at a good vaudeville house. A black-face monologist, name unknown, and appearing in place of Krenka Brothers, billed as eccentric and comedy acrobats, opens with a large variety and assortment of poor jokes, many of which were heard in the past.

All of the motion picture houses continue to do a thriving business.

NEAL AND MCCONNELL.

PORTLAND, ORE.

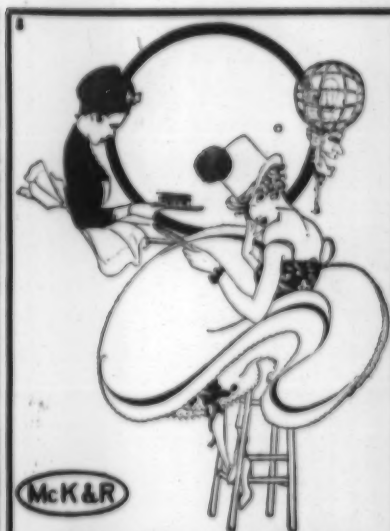
PORTLAND, ORE. (Special).—The theatrical rehabilitation of the Pacific Northwest is an accomplished fact. It was effected during the midweek of July, in the quiet, energetic manner characteristic of A. L. Erlanger, who attended to most of the details in person, in company with Calvin Heilig, of Portland, for many years the acknowledged head of the theatrical business in the Northwest. Mr. Heilig has spent the greater part of this Spring and Summer on the plan, and he and Mr. Erlanger crossed the continent together to carry it out.

As the result, the Pacific Coast has been shaped up as a unit complete in itself, to rank theatrically with the Atlantic Coast. That is to say, it will have original productions and Al companies. Not a small part of the plan is the organization of high-class traveling stock companies, which will also produce new and original plays. These companies will be under way over the circuit by September.

With the acquisition of a half-interest in the Heilig Theater in Portland, Klaw & Erlanger now have an unbroken string of the finest theaters on the Pacific Coast—the Metropolitan in Seattle, the Heilig in Portland, the Columbia in San Francisco, and the Mason in Los Angeles. The Tacoma in Tacoma and the Auditorium in Spokane, both controlled by Mr. Heilig, are included in the circuit, together with a large number of one-night houses whose managers attended the conference called by Mr. Erlanger in Portland and Seattle.

Mr. Erlanger expresses the opinion that the next season will be very active in the legitimate, and in the enormous expansion of commerce and industry on the Pacific Coast he anticipates a highly prosperous season for both manager and producer. During his visit in the Northwest he was much sought as guest by leading financiers, business men and politicians.

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SYRACUSE

SYRACUSE, N. Y. (Special).—The Syracuse War Chest netted \$1,400 at the Empire benefit last week. Raymond Hitchcock made a speech about it.

The improvised vaudeville team of Bourke and Wade made its debut. The leads and Harold Salter interpreted "Food," which could be spread on with a paddle. It was a tragic-comic burlesque farce of 1950, with a million dollar egg for the theme. The rest of the cast later gave "The Girl," an appetizer by Edward Peple.

FREDERICK E. NORTON.

NASHVILLE

NASHVILLE, TENN. (Special).—During the week July 2-7 the photodrama, "Joan, the Woman," was presented to fairly good attendance. Geraldine Farrar as the Maid of Orleans is scarcely the type for the role. Of course we all have our own final ideas regarding characters of history and fiction. But we usually picture Joan as the spirituelle and aesthetic peasant girl who heard voices and led her countrymen to victory through inspiration. Week July 16: Fifth Avenue. "Skinner's Dress Suit," "What Money Can Buy," "Forbidden Paths," Strand. "The Maelstrom," "May Blossom," Knickerbocker. "Idle Wives," Crescent. "The Beloved Adventure," "The Valentine Girl," "Heroic France," Crystal. "Mystery of the Double Cross."

MARY ROBERTA STRADWELL.

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SPOKANE

SPOKANE, WASH. (Special).—Auditorium,
dark, July 14.

Pantages: "The Movie Girl," a musical
comedy, headed July 8. Others, Morris
and Allen, Holmes and LeVere, "Breath of
Old Virginia," and Rondas trio.

Hippodrome: Three Willie Brothers,
"Masters of the Art of Equilibrium," was
the headliner for the first half of July 8.
Others, Billy Curtis' comedy dogs, Darrell
and Jackson, Najo and Najo, Alice Nelson
and company, and Bessie LaCount. Second
half, "The Six Harvards," Redford and
Gardiner, Newell and Most, Laypo and
Benjamin, Joe Holley and Murray and Love.

The whooping cough quarantine at the
theaters and places of public assembly has
been lifted as the epidemic has been stamped
out. The theater managers were prompt to
co-operate with the health officials in en-
forcing the edict which barred children un-
der eight years of age. REN H. KICK.

PARSONS

PARSONS, KAN. (Special).—Best: Week
July 9, Blanche Sweet in "Unprotected";
Dustin Farnum, "A Son of Erin"; Blanche
Sweet, in "Public Opinion"; Valeska Su-
ratt, in "The Slave"; Harold Lockwood
and May Allison, in "Pidgin Island";
Mrs. Vernon Castle, in "Patricia," two-reel
Keystone Comedy and Pathe News.

Neil Ferguson, teacher of dramatic art
and expression, presented her pupils in four
one-act plays at the Best, week 9. The
different parts enacted showed excellent
training on the part of the teacher. The
crowded houses during the presentation of
these plays attested the appreciation of the
audience. CAROLINE A. MENDELL.

CALGARY—EDMONTON

CALGARY, ALTA. (Special).—Grand, July
9-14: Cuning, magician, was one of the
best entertainments of the kind ever pre-
sented here and mystified large audiences
all week. The United Producing company's
"Fifty Miles from Boston" show opened
July 20. Pantages had a good bill, Bell's
"The New Producer," a musical act with
three excellent soloists and strong chorus.
Other worth-while acts, Harry Coleman,
Curson Sisters, Devine and Williams, and
Morgan and Wiser. Business good.

The Bijou with Alice Brady in "A Woman
Alone," Billie Burke in "Gloria's Ro-
mance," William Farnum in "The Battle of
Hearts," The Allen with Geraldine Farrar
in "Temptation," Pauline Frederick in
"Her Better Self," Sessue Hayakawa in
"The Jaguar's Claws," and Fatty Arbuckle
in "A Reckless Romeo." Empress with
Frederick Warde in "Flies of Youth." Re-
gent with Norma Talmadge in "The Battle
Cry of Peace." Princess with "Liberty"
and a musical show. All did well.

EDMONTON, ALTA. (Special).—The Edmon-
ton Industrial Exhibition had a successful
week July 9-14, the paid admissions run-
ning up to 100,000. The amusement fea-
tures were furnished by the World at Home
Shows. "Intolerance" drew big and well-
pleased audiences to the Empire July 9-14.
Cuning, magician, follows for one week.
Pantages had packed houses at every per-
formance with Edna Keely and company in
"The Other Fellow's Girl," a tenebrous
and nicely staged and costumed musical ta-
bleau; Six Venetian Gypsies, a good aggrega-
tion of singers and instrumentalists; Frank
Morrell, O'Connor and Dixon, and Claire
and Attwood.

Motion pictures: "Smashing the Hinden-
burg Line" has filled the Monarch all week.
Max Allen, of the Monarch, was the first
motion picture theatre manager in Canada
to adopt the one picture a week policy with
a regular 25-cents admission, and I believe
is still alone in this policy. Business was
a bit light at first, but as patrons have
learned that they will get nothing but the
best pictures under the best conditions it
has grown until it has reached practically
capacity. The films used are the Seiznick,
Arctcraft and the pick of the Paramount pic-
tures. An excellent orchestra is employed.

Ralston and Wolf's California Belles, in
which are several former members of the
Edmonton Bijou company, including Elton
Ralston, James Murphy, Charles Clapp, Bus-
ter Edwards, and Myrtle Vanbuskirk, have
had eight successful weeks in Regina, Sask.,
and have two more weeks to play, after
which they are booked for two weeks in
Moose Jaw and eight weeks in Regina.

GEORGE FORBES.

HUTCHINSON

HUTCHINSON, KAN. (Special).—Royal
Theater (motion pictures): "The Single
Code," featuring Crane Wilbur; Charles
Chaplin in "The Immigrant." De Luxe:
Marguerite Clark in "The Valentine Girl";
"The Neglected Wife"; Lionel Barrymore
and Irene Hawley in "His Father's Son."
C. W. OSWALD.

PLAY LIFE IN ATLANTIC CITY

The Fun of "Parlor, Bedroom and Bath" Has Rollicking
Ripples—Plot and Cast—Other Attractions of Boardwalkhurst

ATLANTIC CITY (Special Correspondence).
—After a week of melodrama, Al. Woods
presented a light theatrical farce in C. W.
Bell and Mark Ewan's farce, "Parlor, Bed-
room and Bath," in three acts. In this the
authors, aided by Producer Woods, have
given to the stage one of the most humorous
farces seen in several seasons. There is a
scene, in the second act, where the pseudo
Lochinvar and Brigham Young rolled into
one is taught how to make love, which is
the most hilarious, the most exuberantly
funny scene which has been presented on
the stage for many years. It is here
that Florence Moore is seen at her best,
although Miss Moore did burlesque the
scene out of all recognition, and played to
the audience and not to the players. How-
ever, the situation is there, and when the
authors have ironed the lapses out, the
farce will undoubtedly score one of the
most pronounced hits of the new season.

The plot fabric of "Parlor, Bedroom and
Bath" concerns the romantic episodes of
Reginald Irving, who is forced to make love
to every pretty girl he meets, because of
his wife's predilection for wanting a hus-
band of just that caliber. Irving is a peace
and wife loving man, but to hold up his
end he is forced into a midnight supper
party with the wife of one of his wife's
acquaintances, aided by one Polly Hath-
away, the reporter on the Social Gossip.

After the preliminary performances the
farce will be seen later in the season. The
play is badly miscast. Florence Moore, who
enacts the role of Polly Hathaway, and
Carolyn Lilla are the only players who fit
their roles. The piece is well "set," sceni-
cally.

In the present cast, which will be changed
before the New York premiere, are: Helen
Menken, Jane Grey, Mary Vailon, May
Thompson, John Westley, Allen Dinehart,
Conrad Nagel, Harry Lillford, Tommy
Meade, Florence Moore, and J. A. Curtis.

Belle Baker, Harry Green and company,
Countess Leonardi and her Futuristic Re-
vue, Pat Rooney and Marion Bent, Stan
Stanley, Santley and Norton, Sheet Gal-
agher and Irene Martin, and Roy and Arthur
make up the bill at Keith's week July 16.

This week Conroy and Lemarie will be
headliners of the vaudeville show on the
Garden Pier.

The Garden Pier is continuing with Lu-
bowaka and her Fine Arts Ballet. Roller
skating has been added as one of the new
amusements.

Diavolo, the dare-devil cyclist, is con-
tinued at the Steeplechase.

On the Steel Pier, Signor Lombardi and
Signora Nora, tenor and soprano character
soloists, are singing a month's engagement.

The opening of "Parlor, Bedroom and
Bath" brought Arthur Hammerstein and
Eddie Clark to the first night's audience,
together with Martin Beers.

Lou Houseman, the general press repre-
sentative of the Woods interests in Chi-
cago, came on to see "The Target," the
Shipman play.

After a week in New York, looking after
the interests of his new play, "Over the
Phone," and superintending the rehearsal
of the revival of "What Happened to
Jones," George Broadhurst came back for a
breath of sea air.

William Pruette, the former operetta
basso, is in this city recuperating from a
severe attack of laryngitis.

Leo Donnelly has returned to New York
for the rehearsal of "Marry's Ankle," which
was premiered here and afterward tried out
in Boston, where it played for a successful
run.

Frank Wilstach came down ahead of the
Shubert's production of "The Inner Man,"
in which will be Wilton Lackaye—starred.

The New Nixon changes from a picture
house to a legitimate house beginning with
July 25, when "Oh, Boy," will be the at-
traction. CLINE.

FALL RIVER

FALL RIVER, MASS. (Special).—Bijou:
July 16-21, Winifred Gilbrin and her dan-
cing girls, Andy Lewis, Frankie James, Ray
Lloyd, Noack, More, White and Bliss, "Con-
gressman Kitty," "Voice on the Wire,"
"Pathe News," Ford Sterling in "A
Maiden's Trust," Fannie Ward in "Her
Strange Wedding," Douglas Fairbanks in
the Arctcraft production, "The Wild and
Woody," "The Show Girl's Revue," fifteen
people; Amoros and Mulvey, the De Peron
Trio, Pearl White in "The Fatal Ring," and
Charles Conklin in "His Bomb Possessor."
S. R. O. at every performance.

Plaza: Valeska Suratt in "The Slave,"
Margaret Warner, Mary Kennedy, and Hor-
ace Kennedy in "The Neglected Wife," O.
Henry story, and "The Impostor." Large
attendance. Palace, American, Globe, and
Lyric are drawing good attendance.

Attorney Nathan Yamins announced the
proposed erection of a new theater to be
known as the Strand in the rear of 1363
Pleasant Street. The estimated cost of the
new theater and equipment is \$60,000. The
opening is promised for not later than Oct.
12. The plans, which were drawn by Joseph
M. Darling, call for a structure of brick and
steel 102 x 65 and 48 feet high, with a seat-
ing capacity of 1,800. The contract has
been awarded to Charles F. Grinnell and
Company and ground was broken July 12.
Besides an orchestra floor with seating ca-
pacity of more than 1,000, the plans call for
mezzanine floor and balcony above. The
theater will run north and south and will
have exits on Pleasant and Jencks streets.
Mr. Yamins and his brother at present con-
trol the Plaza and Palace theaters, and it
was stated that it is proposed to have pic-
tures and vaudeville for the new house.
Several innovations have been included in
the plans. The booth for the moving pic-
ture machine will be directly beneath the
mezzanine floor and the theater will have a
cooling system to circulate cold air.

W. F. GEE.

FT. DODGE

FT. DODGE, IA. (Special).—Mae Murray
in "The Primrose Ring" was a big drawing
feature July 13-14 at the Majestic, and
Blanche Sweet in "The Silent Partner,"
July 14-15, also drew big business. Tom
Meighan as Mr. Royal played opposite to
Miss Ring and was splendid.

At the Strand, Dorothy Dalton in "The
Flame of the Yukon" drew enormous
crowd July 15-16.

William B. Hart in "Between Men" July
17. Clara Kimball Young in "The East-
ern Way," July 19-20. The Lyric offered Mo-
lie King in "The Double Cross" July 16-17,
to big business. "Counterfeit" July 18-19.
LILLIAN M. HANKIN.

SEATTLE

SEATTLE, WASH. (Special).—At the Met-
ropolitan, "Eyes of the World," motion pic-
tures, July 8-14. Pantages: "Wanted, a
Wife," July 8-14; good business. Orphe-
um: Ed Armstrong company and vaudeville.
Palace Hip: Fremont Benton and vaude-
ville. Tivoli: Dick Lonsdale company in
"Bucharest." Motion pictures at the Clem-
mer, Coliseum, Liberty, Mission, Rex, Strand
and other houses. BENJAMIN F. MASSERVY.

LINCOLN, NEB.

LINCOLN, NEB. (Special).—The Majestic
Theater is being remodelled by Kimball
Brothers, the owners, and will in the future
be known as the Rialto, an exclusive photo-
play house with pipe organ and orchestra
music. Opens about Aug. 25.

Another addition to the local theaters is
the Colonial. Contracts were awarded re-
cently for its erection and the ground is al-
ready cleared. This will also be an exclu-
sive photoplay house and is located five
doors from the Rialto.

F. D. Eager, for the past year general
manager of the Acme Amusement Company,
operating the Orpheum, Lyric, and Wonder-
land theaters, has secured a ninety-nine
years' lease on the Oliver Theater, Lincoln's
only legitimate house. Mr. Eager, who was a
colonel in the Nebraska Volunteers in the
Spanish-American War, took charge July 1,
although Frank Zehring for years manager
of the house, and his entire staff are still
connected with the house in their former
capacities. Mr. Eager advises that the pol-
icy of the house will not be changed and
that every possible road attraction will be
booked.

Barnum and Bailey's advance car was in
the city July 13-14, posting bills for Aug. 3.
V. E. FRIEND.

APPLETON

APPLETON, WIS. (Special).—An all-
star bill was the vaudeville attraction for
the closing week, July 13-15. James Beano
opened with contortional act which took
well. Morrison and Clifton in clean
comedy and singing followed. The Crutch-
fields entertained in rope spinning, but the
feature was Viola Lewis & Company, in a
musical novelty, by far the best ever en-
acted here by juveniles. Little Viola Lewis,
a child of ten, evoked encore after encore.
A packed house greeted the last vaudeville
bill of the present season. The house will
remain closed for about four weeks. Joseph
Winninger, manager, was in Chicago to at-
tend the Western Managers' Convention.
While there, he made some bookings for
next season. GUSTAVE KISS.

SHEBOYGAN

SHEBOYGAN, WIS. (Special).—Opera
House (John Van der Vaart, Mgr.): A
strong vaudeville bill was offered July 13-
15. The Majestic Duo, Edith Mote and
company was an extremely pleasing act;
Lanley and Pearson, comedy talking num-
ber and Clifford and Clayton in a juggling
and balancing act. The eleventh episode of
Pathe's "Double Cross" was shown. JOHN G. FROIDEL.

STEIN'S
RAKE-UP
NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

LOUISVILLE

LOUISVILLE, KY. (Special).—The success of Summer vaudeville at Keith's Theater is unabated. The bills offered have been universally good, particularly when the low prices of admission charged are taken into account.

Fontaine Perry Park is reaping a harvest, weather conditions having been ideal. The vaudeville entertainment offered in the theater is of excellent quality, and all of the customary amusement devices peculiar to places of the kind are well patronized. The swimming pool has been enlarged and is an especially favored one of the many features of the place.

All of the moving picture houses are drawing well, notwithstanding the extreme heat. The strong attractions of the week are Anita Stewart in "The Message of the House" at the Mary Anderson, and Ethel Barrymore in "The Greater Power" at the Strand.

Douglas Stevenson, of Montgomery and Stone, is spending the Summer with his home people at the neighboring Kentucky blue grass city of Versailles. He has been doing work for the Red Cross and other patriotic moves by appearing at public entertainments in connection therewith with marked success.

Youngsters of the energetic Louisville suburb, Crescent Hill, recently distinguished themselves by giving with credit and considerable monetary return for a worthy charitable object a mimic chauntauqua. The little folks took their business seriously and are genuinely entitled to the highest praise for artistic efforts.

A spectacular feature attached to the ball and concert given by the Cercle Francaise July 14 at a prominent hotel. The ball room was set to represent a Parisian thoroughfare, and a number of well known local people sang French songs in French costumes and indulged in the French dances, that large money might be realized for the benefit of the orphans of France. The occasion was a big one financially and spectacularly.

H. Freedman, representing Brown's Greater Shows, was one of the visitors of the week.

Cleves Kinkadee, the young Louisville lawyer, and author of "Common Clay," has been quietly spending the Summer here with his home people. The young author comes from a distinguished family. Judge Robert Kinkadee, the father, is well known as a successful toastmaster. He has presided with dignity and appropriate humor at many banquets in the South.

Horace McCrocklin has made through a local paper an authoritative denial of a rumor persistently circulated recently that the Buckingham Theater had been dropped from the American Burlesque Wheel, and further a rumor that the local house had been condemned by the authorities as unsafe.

Mr. McCrocklin says that the Buckingham attractions come from the Columbia Circuit, with which it has a long-term contract, and emphatically says that the theater is perfectly safe in every way and has not had attention of local authorities in that connection in any way whatever. The house will open, as usual, in August.

CHARLES D. CLARKE.

JERSEY CITY

JERSEY CITY (Special).—A rare good bill was on at Keith's, July 16-18, to good patronage. Robert T. Haines and company made good in a clever sketch; Ethel Mae Barker did fine violin work; Olive Bingham and Irene West had a moving picture act of merit; Harry Morton and Zella Russell did a funny skit; Bentley and Chalmers and their Serbian orchestra proved a novelty; Barlow's Circus with a trick mule was good; Dorothy Dalton in "The Flame of the Yukon" was the feature play. Appearing July 19-21 Liberty Belles Hippodrome Four, Lew Hawkins, John Geiger, Greenlee, Drayton in "His Excellency the Governor" was the photoplay.

A fine vaudeville bill is on at the Palisades Amusement Park, one of the features being a big brown bear, equipped with a pair of roller skates, performing trick and fancy skating. Other acts were Artois Brothers, acrobats; Parrouse Troupe of ladder balancing, and Arthur Holden, the high diver.

Charles Workman, for many years treasurer of the Harlem Opera House, New York city, is now filling the same position at Keith's here.

WALTER C. SMITH.

DAYTON

DAYTON, OHIO (Special).—Keith's: A bill of much variety at this house first half week July 16. If applause counts for anything, the honor of being the best on the bill must go to Frank Bardon, who was billed as the human bird and tried hard to fulfill the billing. The sketch of John G. Sparks company, "A Little Bit of Old New York," written by Willard Mack, was well received. Others were the Oedipus company, Dorothy Kenton, Walter Baker company, Pathe News film closing the bill.

Columbia: Douglas Fairbanks in "Wild and Woolly," filled the theater and also succeeded in blocking the streets each evening week July 15.

Maria Steffen, who is home for a brief rest, will leave this week to join the Winnipeg Stock Company, of Winnipeg, Can. She will open her engagement Aug. 2.

L. P. MORRIS.

NEWARK

NEWARK, N. J. (Special).—The Aborn Company presented the "Prince of Pilsen" July 16-22 at the Olympic Park, giving a well balanced production. James McElhern needs no introduction to the patrons of the park and it is needless to say that he was most cordially received. Mr. McElhern has a role that fits him like the proverbial glove and manages the difficulties of dialect and dissipation with creditable skill and humor. Fritzie von Busen, as Mrs. Crocker, was as delightful as ever, both in acting and singing. Forest Huff, as the prince, was splendid; Henry Coote, as Tom Wagner, made his first appearance of the season and sang well; Robinson Newbold was suitably cast as Artie, and with his lively sense of humor was well liked; Maud Gray, as Edith, not only looked pretty, but sang well; she never forgets her charming smile, and it is doubtful whether she could be serious. Others in the cast were Harlan Briggs, Eulalie Young, Winifred Calnen, Ethel Boyd, and Ralph Nichols.

Operas during the Aborn season: July 23, "The Girl of My Dreams"; July 30, "The Mikado"; Aug. 6, "Alone at Last"; Aug. 13, "Robin Hood"; Aug. 20, "A Stubborn Cinderella"; "The Red Mill"; Sept. 3, "The Spring Maid."

Joseph E. Howard and Ethelyn Clark were headliners at Proctor's first half. Others on the program were Fern, Richelleu and Fern, Victor Burns and Marion Quinn, Fred and Adelle Astaire, Freeman and Dunn company, Lasky Six Hoboes, Grace De Mar, Diamond and Brennan, William Ferry.

Latter part of week "The Corner Store," "Primrose Four," Sam Horn, and others. At Keeney's, Fred Holden, Albert Stein and Peter Philip sang their way into the hearts of the patrons. Others on the program were the O'Neill Sisters, Ella, Major Doyle, Fagg and White, Casey the Fireman, Brady and Peters, Sterling Four. Second half of week: Beaux and Belles, Kutlar and Clark, Bill Pruitt, and others.

Eva Tanguay and large company of actors is posing for her first picture, which is taken in a gypsy encampment on the outskirts of Newark.

GEORGE S. APPELGATE.

KNOXVILLE

KNOXVILLE, TENN. (Special).—A most interesting repertory of plays was given by Clifford Devereux and his company on the campus of the Summer School, July 12-14. The evolution of the drama is traced through five periods, starting with the Morality "Everyman" and ending with Ibsen's "The League of Youth." The three intervening periods being represented by "Much Ado About Nothing," Moliere's "The Learned Ladies," and "The School for Scandal." The plays were all splendidly performed and a rare atmosphere created about each. Mr. Devereux is an actor of rare ability. He is equally enjoyable and plays with the same true character interpretation whether he be Benedick in "Much Ado About Nothing" or Chrysalis in Moliere's "The Learned Ladies." Viola Knott, pretty vivacious and always charming gives most finished performances. Her Everyman, her Beatrice, her Henriette, her Lady Tensile were all delightful and left nothing to be desired. P. J. Kelley in prominent roles always gave thoroughly adequate performances and proves himself a valuable member of the company. Mr. Devereux carries the organization on his very broad and capable shoulders and deserves praise for his good skill and management.

CHARLES E. KAUTCH.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

BOOMERANG, The (David Beasco): Los Angeles July 23—Indef.

CLARKE, Harry Carson, and Margaret Dale Owen: Empire Theater, Calcutta, India—Indef.

MAN Who Came Back, the (William A. Brady): N.Y.C. Sept. 2—Indef.

SEVEN Chances (David Beasco): Chgo. May 13—Indef.

15TH CHAIR (William Harris): N.Y.C. Nov. 20—Indef.

TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—Indef.

TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—Indef.

PERMANENT STOCK AKRON, O.: Colonial.

ALTOONA, Pa.: Park.

AUBURNDALE, Mass.: Norumbega Park.

BOSTON: Copley.

BRIGHTFORD, Conn.: Park.

CHICAGO: Wilson Avenue.

CLEVELAND: Colonial.

COLUMBUS, O.: Richard Buhler Players.

DENVER: Elitch.

DENVER: Lakeside.

DETROIT: Garrick.

DULUTH, Minn.: Lyceum.

ELMIRA, N. Y.: Horick Glen.

HAMILTON, Ont., Can.: Temple.

HARTFORD, Conn.: Parsons.

INDIANAPOLIS

Ind.: Murat.

KALAMAZOO, Mich.: Fuller.

JAMESTOWN, N. Y.: Oleron.

LINCOLN, Neb.: Oliver.

LOS ANGELES: Morocco.

MILWAUKEE: Shubert.

MONTREAL, Can.: Orpheum.

NEWARK, N. J.: Orpheum.

NEW YORK CITY: Lafayette.

OAKLAND, Cal.: Hippodrome.

OAKLAND, Cal.: Orpheum.

OAKLAND, Cal.: Playhouse.

PORTLAND, Me.: Jefferson.

PROVIDENCE: Opera House.

PROVIDENCE: Keith's.

QUINCY, Ill.: Orpheum.

RICHMOND, Va.: Academy.

SAGINAW, Mich.: Jefferson.

SAN FRANCISCO: Alcazar.

SAN FRANCISCO: Wigwam.

SEATTLE: Alhambra.

SPRINGFIELD, Mass.: Poli's.

ST. PAUL: Shubert.

STRAUSE, N. Y.: Empire.

TORONTO: Royal Alexandra.

TRENTON, N. J.: Trent.

UNION HILL, N. J.: Hudson.

VANOCUTTER, B. C.: Empress.

VALLEJO, Cal.: Opera House.

WASHINGTON, D. C.: Poli's.

WATERBURY, Conn.: Poli's.

WHEELING, W. Va.: Victoria.

WILKES-BARRA, Pa.: Poli's.

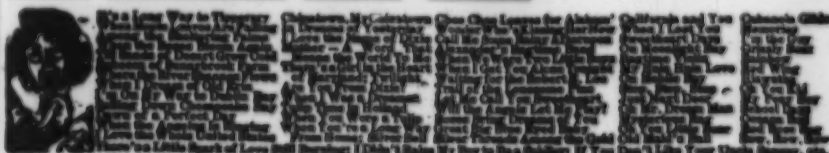
WORCESTER, Mass.: Poli's.

YOUNGSTOWN, O.: Idora Park.

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ALBANY, N. Y.

ALBANY, N. Y. (Special).—With only vaudeville and motion picture offerings at the Albany theaters the amusement seekers had little to select from for their entertainment this week. The result was that all of the houses now open did an enormous business.

Proctor's Grand presented an excellent bill of vaudeville numbers, which included Wilfred Clarke and company, Betty Bond, Lunette Sisters, Australian Creightons, "Dream Fantasies," Dunbar's Old Time Darkies, Billy Killgard, and the Three Jordans. The film features were Olive Thomas in "Madcap Madge" and Myrtle Gonzalez in "The Greater Law."

At the Majestic good vaudeville and screen productions drew large crowds. W. S. Hart in "Wolf Lowry" and Besse Barriscale in "Hater of Men" proved strong drawing cards at Proctor's Leland. At the Madison Geraldine Farrar was seen in "Maria Rosa," and attracted full houses.

Manager James H. Rhodes announces the opening of the regular burlesque season at the Empire, Aug. 4, with Joe Hurtig's "Bewery Burlesquers."

GEORGE W. HERRICK.



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